

PREFACE.

This edition of S'ri Harshadeva's *Priyadars'ika* is prepared on the same lines as my editions of the *Latnavali* and the *Nāgānanda* that have been already published, with a view to supply the University student with a text-book that will meet all his requirements. Care has also been taken to make the book useful to the general reader as well. A brief but sufficiently explanatory new commentary in Sanskrit has been added containing the solutions of difficult compounds, derivations of difficult words, &c. c. Another feature of this edition is the Introduction wherein all that is necessary to be known about the author and the play has been succinctly put together for ready reference and systematic study. The figures of speech and the various technicalities of Sanskrit dramaturgy are not given (except in a few cases) as they are not of much use to the junior University students. I have used the editions of Jivananda Vidyasagar, V. D. Gadre (1884), Pandit R. V. Krishnamachariar (1906), T. V. Sreevasachariar (1908) and that published by the Columbia University 1923; and I am beholden to the editors of all these for help of one kind or another derived from them, specially to those of the last mentioned work. My thanks are also due to Mr. S. Bhāndāre B. A. S. T. C. who helped me in writing out the latter part of the introduction. Any suggestions as to improvement &c. will be gratefully received.

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bed-side of his dying father. Harsha's mother, Queen Yas'omatī immolated herself on the funeral pyre of her husband. Rājyavardhana who had defeated the Hunas, returned as soon as he heard of his father's death. He was at once proclaimed king though his own desire was to turn out an ascetic, leaving the throne to his younger brother. Misfortunes still dogged the footsteps of the two brothers. Their brother-in-law, Grahavarmā, the ruler of Kanauj, the husband of their sister Rājyas'ri, was slain in battle by the king of Malwa. The widowed queen was most cruelly treated and kept a prisoner at Kanauj. Rājyavardhana at once marched with a picked force against the king of Mālwa and succeeded in his campaign of vengeance by inflicting upon him a crushing defeat. But Rājyavardhana was lured into a private conference and treacherously murdered by Sasānka, the King of Gauda (Central Bengal), the ally of the Malava King. The nobles unanimously chose Harsha as their sovereign and he assumed the reins of government in 606 A. D., a date which is marked as the beginning of the 'Harsha era.' Harsha, who was in deep grief owing to a succession of domestic misfortunes, accepted the throne with great reluctance. He did not assume the title of 'king' for some years, but called himself simply Rajaputra Śhīlāditya (Son of Virtue). Mr. O. V. Valdyā says that Harsha was not reluctant to ascend the throne of Thaneshwar but he had scruples to accept the throne of Kanauj, since the rightful heir to that throne was his widowed sister, Rājyas'ri. Harsha was only sixteen when he assumed the responsibilities of governing a large kingdom. He had first two great duties to accomplish, the recovery of his widowed sister and avenging the murder of his elder brother. He succeeded in rescuing his sister who had fled into the Vindhya forests and was at this time contemplating suicide. She afterwards assumed the yellow robe and became the devoted companion and counsellor of her royal brother. As regards his second object of punishing Sasānka, king of Gauda, he seems to have succeeded in so far that he forced him to acknowledge his suzerainty. For nearly six years after his accession Harsha was engaged in incessant warfare with a view to bringing the whole of northern India under one domination. When Harsha had subjugated the whole of upper India, except the Panjab, he was formally crowned and

assumed the title of *Mahārājāchirāja*. For the next thirty-five years Harsha devoted most of his energy and time to the arts of peace and works of piety. But he did not enjoy complete peace or respite from war. In 620 A. D. he advanced against Pulakesin II, the great Chalukya king of the Deccan, but was defeated on the banks of the Narmadā. This was the only failure in Harsha's career of unbroken military success. After this Harsha was content to accept the Narmadā as his southern boundary. His last military exploit was the conquest of the district of Ganjam on the coast of the Bay of Bengal in 643. Harsha's empire at the time of his death extended on the west up to the Valabhi kingdom in Saurashtra (Kathliwar) and on the east to the borders of Assam. Its southern boundary was the Narmadā while in the north it included the whole of upper India except the Punjab. His suzerainty was acknowledged by the powerful rulers of Kāmarupa (Assam), Valabhi (Gujarat) and Nepal. His court became well known in distant Buddhist countries and he exchanged embassies with the Chinese Empire. Harsha was a strong, vigorous and benevolent ruler. Like Asoka he was indefatigable in the discharge of his duties and was always touring through his dominions, supervising the work of his servants. Education was widely diffused and Buddhist monasteries at Nalanda and other places, and *ashramas* of learned sages were liberally endowed by the King. He built numerous monasteries and erected stupas in his dominions. He also built rest-houses throughout his dominions, where not only food and drink were provided to the people, but doctors attended upon the sick.

Harsha was naturally of a religious bent of mind and devoted several hours every day to religious exercises. He was originally a worshipper of Śiva but in the latter part of his life he was strongly inclined to Buddhism. His widowed sister Rājyasrī, who had embraced Buddhist faith, exercised great influence on his mind. But he divided his patronage between Brahmanism and Buddhism and did not enforce his religious views on his subjects. He was tolerant of all faiths. He prohibited the slaughter of any living animal and the use of flesh as food on pain of death.

A Chinese pilgrim named Hsuan Chuang or Hsuan Tsang, who visited India during the reign of Harsha, in quest of

Buddhist scriptures, stayed in Harsha's dominions for 8 years (535-543). In his account of his travels this Chinese Buddhist monk has graphically described the life and work of Harsha and the religious, social and political condition of India at the time. Harsha fell under the spell of Hsuen Tsang, in whose honour he held a grand assembly at Kanauj, the capital. The object of holding this assembly was to proclaim the doctrines of Mahayan Buddhism, as expounded by Hsuen Tsang, called the Master of the Law. At the conclusion of this assembly Hsuen Tsang was invited to another great assembly held at Prayag at the confluence of the Ganga and Yamunā. This was the sixth of the quinquennial assemblies in which Harsha gave away his accumulated treasure to all the holy men of the various Indian religions, Buddhist, Brāhmanical, and Jain and to the poor and the destitute. It was Harsha's custom to give away freely his accumulated wealth every five years. This assembly held in 543 was the last, since Harsha did not live to hold another such celebration.

Harsha was not only a great warrior, an able administrator and organizer but also an accomplished scholar and man of letters. He wrote three plays, *Polycadarsika*, *Itahāvali* and *Nāganand* and a few minor poems. He was a most liberal patron of learned men and authors. Prominent among those who received patronage from Harsha and flourished at his court were the poets Bāṇa and Maṇḍana. Bāṇa, in his historical romance '*Harsha-chaṭita*' has given an account of the early life and deeds of his patron. Harsha was also a master of calligraphy, as is evidenced from his signature inscribed on the well-known Danakhera plate.

Harsha chose the town of Kanauj for his capital and turned it into a magnificent city, adorned with lofty buildings, tanks and gardens.

This great monarch died in A. D. 592, worn out with the tolls of constant warfare and the cares of governing a vast empire, before he had reached his sixtieth year. Harsha was the last great Hindu king of Northern India. He left no heir to succeed him and his empire broke up after his death.

2 HARSHA AS AN AUTHOR.

(*Controversies regarding his Authorship*)

The three plays, *Ratnāvalī*, *Priyadarśikā*, and *Nagānanda* are attributed to Shri Harsha or Harsha deva of Kanauj. But Harsha's authorship has been questioned by some scholars Indian as well as European. In the first place some even doubt whether the same author wrote all the three plays. Now a perusal of the three dramas ought to lead every one to the conclusion that all the three plays are the product of the same mind. The prologues in the three plays are exactly the same in wording, barring slight variations necessitated by the fact of the plays being different. In the prologue of each play Shri Harsha Deva is mentioned as the author of the play श्रीहर्षदेवेन अर्धवस्तुरचनालङ्कता रत्नमाली नाम नाटिका कृता—श्रीहर्षदेवेन अर्धवस्तुरचनालङ्कता प्रियदर्शिका नाम नाटिका कृता—श्रीहर्षदेवेन अर्धवस्तुरचनालङ्कता विद्याधरजातकप्रतिनिबद्धे नागानन्द नाम नाटक कृतम्. Besides the closing benedictory stanza in *Priyadarśikā* and *Ratnāvalī* is the same and two identical stanzas occur in *Priyadarśikā* and *Nagānanda* (*Priyadarśikā* III-3, *Nagānanda* IV-1, *Priya* III 10, *Nāga* I. 14). In addition to these we notice similarity of style and tone, parallels in situations, repeated phrases and expressions which unmistakably prove the common authorship of the three plays.

Now the next question is who is this Śrī Harsha-Deva that is mentioned in the three plays? Mr K. M. Panikkar in his monograph on Shri Harsha of Kanauj mentions five Harshas as being known to ancient Indian History. The first is the half mad tyrant of Kāshmir who ruled that state from 1089-1101. The second is Shri Harsha, the grand father of king Bhoja, of Dhārānagar. The third is Vikramāditya Harsha of Ujjain, at whose court Mātyagupta lived. The fourth is the author of *Naishadhiya-Charita*, and the fifth, the author of *Kāvya-pradīpa*.

(1) Harsha Deva King of Kāshmir cannot be conceived of being an author of any literary work, judging from his career and character. Besides no literary work is attributed to him. (2) Shri Harsha of Dhārānagar and grandfather of Bhoja lived in the earlier half of the 10th century. Damodar Gupta in his work called *Kuttanimita* gives at length the story of

Ratnāvali, quotes the 24th verse of the 1st Act and praises it as a work of great merit.* Now this Damodar Gupta lived under Jayāpīda of Kāshmir (A. D. 779-813). The play of Ratnāvali seems to have been widely known at this time, that is, the eighth century. It is impossible, therefore, that a king who lived in the 10th century could have written a play which had become fairly old and attained celebrity in the 8th century. This argument can be advanced with equal strength against the authorship of Harsha-Deva, king of Kashmir.

(3) Vikramāditya Harsha of Ujjain cannot be the same as Shri-Harsha, the author of the three plays, because the latter is uniformly known as Harsha without the title Vikramāditya. If the author of the plays had possessed the title he would surely not have neglected to assume it. Besides Harsha Vikramāditya was an orthodox Brāhmana, while the author of the three plays shows a strong Buddhist leaning in the Nāgānanda.

(4) (5) With regard to Shri Harsha, the author of Naladharmiya Charita, and Harsha, the author of Kāvya-pradīpa, Mr. Pannikar dismisses them summarily on the ground that time places them out of the controversy. Harsha, the author of Naladharmiya Charita, who flourished under Jayachandra of Kanauj, lived about 1150 A. D. Among the works which he mentions as being composed by himself he does not mention any of these three plays. Besides his style, which is marked by crookedness of expressions, overstraining of words and distressing artificiality, is a marked contrast to the simple and elegant style of Ratnāvali and its sister plays. Besides Harsha of Naladharmiya-Charita was not a king but simply a poet who flourished under the patronage of the king of Kashmir and afterwards of the king of Kanauj; while the Harsha of Ratnāvali and its sister plays was a Sovereign Lord, 'with princes from various kingdoms dependent on his lotus-like feet.' See note on राजसुहृद &c. p. 2.

Now there remains Shri Harsha or Harsha-vardhana of Kanauj (606-648 A. D.) A careful examination of both the external and internal evidence leads us irresistibly to

* आशिषसन्निधौ सत्यावधुर्नरोजितं युवराजम् ।
निपुणवक्त्रकटुं राजनि राजावलीकृतम् ॥

the conclusion that this Shri Harsha of Kannauj must be the author of these plays. First, Bana, a great court poet of Shri Harsha, in his biography of his master (हर्षचरित), speaks in eulogistic terms of his learning and poetical genius—“(1) काव्यस्यास्वपीतममृतमुद्गमनम्” (2) “सर्वविद्यस्तगीतमुद्गमिर सस्वत्वा” &c. Allowing for the partiality of a protegee for his patron and poetic exaggeration, it cannot be doubted that Shri Harsha was a scholar and author of some works. Secondly, the Chinese pilgrim I tsing, who visited India in the last quarter of the 7th century, writes about king Shri Harsha, “King Śīlāditya (i.e. King Harsha) was exceedingly fond of literature. He versified the story of the Bodhisattva Jīmūtavahana (Cloud borne) who surrendered himself in place of a Nāga. This version was set to music (lit—string and pipe), he had it performed by a band accompanied by dancing and acting, and thus popularized it in his time” (Takakusu, *I-tsing*, p 163). This statement clearly shows that the author of the play *Naganand* is king Harsha, who lived in the 7th century. Thirdly, as we have pointed out before, Damodaragupta who flourished at the court of Jayapīda of Kashmir (A D 770-813), quotes verses from Ratnāvalī, and praises the play as a work of great beauty, in his work called *Kuṭṭa-mata*. The play is ascribed by him to a king, who, it is quite clear, must be Shri Harsha, who lived in the 7th century. Fourthly, Soddhala, who lived in the 11th century A. D., in his *Udaya-sundarikathā*, mentions Harsha along with Vikramāditya, Munja, and Bhoja, as being both भूपाल (king) and पवीन्द्र (prince of poets) presiding over a literary court (सभा). In another passage Soddhala punningly refers to Harsha (Joy) as ‘the glorious Harsha’ (शीहर्ष) whose ‘joy lay in words’ (शीहर्ष) in his own assembly (निजमसक्ति). The passage runs as follows—शीहर्षोऽयमनिवर्तिषु पार्थिव्युनाशिव केवलमजायत नस्तुतस्तु । शीहर्ष एव निजमसक्ति येन रत्ना सङ्गृहितं कनकं कोटिशतेन बाण ॥ Fifthly, the famous poet Jayadeva, who lived in 11th century A. D. mentions Harsha as a poet with the earlier poets Bhāsa and Kālidāsa, and with his contemporaries Bana and Mayura. He punningly calls Harsha the joy of Poetry. Sixthly, Madhusudan the editor of *Mayura Bāṭaka*, writing about A. D. 1654, says that Bāna and Mayura were the court poets of Shri Harsha and calls Harsha ‘The chief of the race of poets and the author of the *Natikā* called *Ratnāvalī*. Sixthly, in several Sanskrit anthologies, such as

'Subhāshitāvatī' and 'Sādhuktikarnāmrta' stanzas under the name of Harsha are quoted. Seventhly, there are epigraphic records which prove that Harsha was an author who not only wrote dramas, but also stray verses. The inscriptions on the well-known Banaskhera and Madhuban plates are indisputably his own compositions. In the Banaskhera plate (628 A. D.) which bears Harsha's own signature we find—"It is the own hand of me, the Paramount Lord, the Glorious Harsha (स्वहस्तो मम महातगाधिरुज-श्री-हर्षस्य)." Among the verses inscribed on the plates, there is one which is very beautiful and runs thus:—कर्मणा मनसा वाचा कर्तव्यं प्राणिनि हितम् । हर्षेणैतत् समाख्यातं परमार्जनमनुत्तमम् ॥ Lastly, two short Sanskrit poems on Buddhistic spirit are attributed to Harsha. One of these is named, *सुप्रभातोदय*, a morning hymn in praise of the Buddha and the other is called *अष्टपञ्चाभीषित्यस्त-रुहं स्तोत्र*, a hymn to the eight Great Buddhist Shrines. These poems thoroughly harmonize with Harsha's acceptance of Buddhistic doctrine in the latter part of his life.

It is, however, necessary, to mention and refute the theories started by some scholiasts that Harsha did not himself write these plays but got them written for him by a court poet of his, who was amply rewarded for his labour. This theory is based upon a sentence in the *Kāvyasprākāśha* of Mammata, who lived about 1100 A. D. Mammata speaking of *काव्य* or poetry says that it leads to the acquisition of wealth, as in the case of Dhāvaka and others from Shri Harsha and the like—*श्रीहर्षदिर्घावकादीनामिव धनम्* । Several commentators have interpreted this text to mean that a poet, Dhāvaka wrote a play by name *Ratnāvalī* for Shri Harsha and obtained wealth from him. The commentator Nāgoji Bhatta comments on the sentence thus.—*धावरुः कविः । स हि श्रीहर्षनाम्ना रत्नावलीं कृत्वा बहु धनं लब्धवानिति यत्तिद्धम् ।* "In the manuscripts of *काव्यप्रकाश* found in Kāshmir, the passage is read thus:—"श्रीहर्षदिर्घावकादीनामिव धनम्" The original text of Mammata, "*श्रीहर्षदिर्घावकादीनामिव* or "*श्रीहर्षदेवाणादीनामिव धनम्*" if interpreted naturally without reading into it any pre-conceived idea, would mean that poets like Dhāvaka or Bāna obtained wealth from their patron, Shri Harsha, for their literary works. In other words these poets were liberally rewarded by their patron, King Harsha. This interpretation is natural and correct and is in conformity with the tradition which ascribes *Ratnāvalī* and its sister plays to Shri Harsha. The interpretation of the commentators, who lived several

centuries after the dramas had been written, does not satisfy a historical or critical test. There is no positive evidence in favour of the statement that Dhāvaka is the author of Ratnāvalī. No literary work under the name of Dhāvaka has come down to us. Besides nothing is known about Dhāvaka. So the theory that Dhāvaka is the author of Ratnāvalī is not tenable in the face of the overwhelmingly strong evidence in favour of the authorship of Harsa of Ratnāvalī and his other two plays. Another theory, that Bāna is the author of Ratnāvalī is based on the variant reading of the passage in Kāvyaaprakāśa, “शीर्षदिवाणादीनामिव धनम्.” This theory which was set forth by Dr. Hall in his introduction to Vāsavadattā is not tenable either. In the first place Bāna’s style, as it is seen in his great works, Kādambari and Harsha-charita is quite dissimilar to that of Ratnāvalī. Besides Ratnāvalī nowhere betrays that high kind of poetry which is abundantly seen in Kādambari or Harsha-charita. It is also difficult to believe that Bāna sold Ratnāvalī of all his works when he could have struck a much better bargain by selling his Kādambari. Then again it has been proved that the author of Ratnāvalī is also the author of Nāgānanda and it is impossible that Bāna who was a strict Brāhmana wrote Nāgānanda which glorifies the Buddhist doctrine. There is yet another theory which attributes these plays to Bhāsa, who is praised by Kālidāsa and whose plays have been recently discovered and published. This theory was first propounded by Mr. Narāyan Shāstri of South India and afterwards upheld by Prof. S. M. Paranjpe of Poona. Mr. Shāstri bases his theory on a passage from the कविविर्ष of राजशेखर. But as the passage quoted by him seems to be spurious and its authenticity cannot be proved, his theory based upon it topples down. Mr. Paranjpe does not rely on this passage but argues independently to prove that Bhāsa is the real author of Nagananda and the other two plays. His whole position is based upon some parallel ideas, similar grammatical peculiarities and literary devices, which he has picked out from Bhāsa’s plays and the two plays Nagananda and Priyadarśikā. But mere similarity of ideas and sentiments, and of grammatical and literary peculiarities has little value unless it is supported by other convincing arguments. Parallel ideas, and parallel literary devices or peculiarities even occur in the works of authors belonging to different ages and

to different countries. So this argument of similar ideas, and of similar grammatical and literary peculiarities is not sound, especially when we find that the style of Bhāsa is widely different from the style of Priyadarśikā and its sister plays. The style of Bhāsa is crude and is not elegant or graceful; while the style of Ratnāvalī and its sister plays is refined and graceful. The plays of Bhāsa evidently belong to a more distant age. The similarity of ideas &c. can be explained on the ground that the author of Ratnāvalī and the two plays might have read Bhāsa's plays, as he did Kālidāsa also, and tried to imitate him in certain points. So this theory about Bhāsa's authorship of the three plays in question, is also untenable. See also our *Introd. to the Ratnāvalī*.

We have thus disposed of all the theories about the authorship of the three plays, Priyadarśikā, Ratnāvalī, and Nāgāśand. We have also examined the internal as well as the external evidence that is available to us and we are led to the irresistible conclusion that Śhri Harsha of Kanauj, who reigned from 606-648 A. D., is the author of Ratnāvalī and the other two plays.

(3) HARSHA AS A POET AND DRAMATIST.

Harsha's merits as a poet and dramatist are certainly great. But he can be placed only in the second class among Sanskrit authors. Like many other playwrights he does not show originality in the invention of the plots of his dramas nor great skill or delicacy in the portraiture of character. But he shows considerable skill in the creation of incidents and situations necessary for dramatic effect*. He has neither the imagination, the fancy and the grace of Kālidāsa, nor Bhavabhūti's loftiness of thought and depth and force of passion. As a dramatic artist and master of the language also he is inferior to either of them. But he has the great merit of simplicity of expression and thought. His style is free from the artificiality, overstraining of words, exaggeration of thought and sentiment, which characterise later Sanskrit literature. His Sanskrit is elegant and precise and his use of figures of speech and thought, is on the whole restrained and in good taste. Coming as he does after Kālidāsa

* See *infra*, our remarks on the source of the plot

garment and cries out to Indivarikā for help. Indivarikā was at some distance away from her. So Vasantaka advises the King to run to her rescue. The King does so and gets an opportunity of embracing her. But instead of remaining silent he addresses her in a flattering stanza. A'raryikā, who supposed that she had been helped by Indivarikā, is startled to find that her rescuer is King Vata. She is, however, glad to find that it was he to whom her father had promised her in marriage. She, however, calls to Indivarikā in alarm and when the latter comes the King has to go away and hide himself. A'raryikā departs with her companion, with a sad heart, smitten with love. The king too departs, full of deep longing and anxious to meet again the object of his new love.

Act III—We learn from the monologue of a female attendant named Manoramā that a little play composed by Śamkrtyāyanī, a learned friend of Queen Vāsavadattā, is to be performed for the amusement of the Queen. The play represented an episode in the courtship of Queen Vāsavadattā and King Vatsarāja. A'raryikā is to play the part of Queen Vāsavadattā and the Queen's attendant, Manoramā, is to appear in the role of King Vata. Manoramā while searching for A'raryikā in the garden finds her in her love-sick condition. She overhears A'raryikā lamenting her hopeless passion for the King. Manoramā tries to cheer her up. At this very moment the Vidūshaka arrives there in search of A'raryikā by the King's command. The two maidens overhear the King's confidant and learn of the King's passion for A'raryikā. In the conversation that follows between the Vidūshaka and Manoramā, the latter whispers to him a device for bringing about the meeting of the lovers. Next comes the scene of the Mimic play. It is to be performed in the playhouse attached to the palace. The Queen with her attendants and Śamkrtyāyanī comes to witness the play. A'raryikā appears in the role of the Queen. But Manoramā does not play the part of the King. For according to the device made known to the King through his companion, it is arranged that the King shall play his own part instead of Manoramā's playing it. The King then enters secretly and begins to act his part in the Mimic play. In playing his part he makes advances to

Araṇyikā in such a manner as to rouse the suspicion of the Queen. The Queen rises from her seat in a fit of displeasure unable any longer to witness acting of that kind and goes out. She finds Varantaka who has been asleep in the adjoining room. Thinking that the King may also be there, she rouses him, when he reveals the truth in his drowsiness. The Queen thus comes to know the whole trick and in her anger breaks up the play. She then orders both A'raṇyikā and Varantaka to be imprisoned and departs without listening to the apology of the King.

Act IV.—Manoramā enters and is sorely grieved to see that A'raṇyikā has still been kept confined by the relentless Queen. The poor girl she says is in deep despair, not because of the hardships of the prison, but because she is not able to see the King. Just then Kāñchanmālā, the Queen's attendant, enters and informs Manoramā that the Queen has been in deep distress since she received a letter from her mother, Angāravati, informing her that King Drdhavarman, husband of her mother's sister, has been held a captive for more than a year by the Kalinga King, and taunting her for King Vatsa's not having lifted a finger to rescue him. In the next scene Vāsavadattā appears, seated in the ivory-tower of the palace, attended by Śāmkṛtyāyani. The latter tries to comfort the sorrowful Vāsavadattā, assuring her of the faithful affection of the king. At this time the King enters with the Viḍḍshaka, talking about the means of conciliating the Queen and setting A'raṇyikā free from her captivity. He approaches Vāsavadattā and tries to appease her. Being informed by Śāmkṛtyāyani of the real cause of the Queen's sorrow, the king informs her of the expedition sent by him against the Kalinga king and how the latter's armies have been defeated and how he expects shortly to hear of the complete overthrow and destruction of Kalinga. At this moment Vijayasena, the victorious general, and the chamberlain of Drdhavarman are announced. The chamberlain informs the king how Vijayasena defeated and slew the accursed king of Kalinga in battle and restored his master Drdhavarman to his kingdom. He then narrates how Drdhavarman's daughter Priyadarsikā is lost and no trace of her can be found. At this moment Manoramā hurriedly enters with the sad news that A'raṇyikā has drunk poison. On hearing this Vāsavadattā is smitten with penitence.

and at once orders her to be brought before the king who with his knowledge of magic spells, will save her life. A ranyikā is then brought on the stage in a dying condition. The Chamberlain recognizes her and tells Vāsavadattā that she is the lost Priyadarśikā the daughter of his master, king Drdhavarman. King Vatsa repeats his magic formulas which counteract the effect of the poison and A ranyikā is gradually restored to life. Vāsavadattā is delighted to find that A ranyikā, who is no other than her cousin Priyadarśikā, also called Priyadarśinī is restored to life. She then places her cousin's hand in the hand of the King to indicate that she is his lawful wife, in accordance with the promise of Drdhavarman. The play thus ends happily with the customary benedictory stanza, praying for universal peace prosperity and contentment.

(2) THE SOURCES OF THE PLOT OF THE PLAY

The plot of the Priyadarśikā, in its general outline, is derived from the semi-legendary life of King Udayana as given in the Brhatkathā of Guṇadhya. The story of the loves of Udayana, king of Kausambi also called Vatsarāja, and Vāsavadattā and of his romantic adventures, seems to have been exceedingly popular in ancient India judging from the fact that it has been referred to and turned to literary account by many Sanskrit poets. It is referred to by Kalidasa in his Meghaduta — वाप्यनदीद्वयनक्षत्रावविदुषामपह्लादं प्रयोनस्य विप्रदुहितं वत्सराजोऽयं जट्टे and by Sudraka in his Mricchchakatika — योगधरायण इषीद्वयनस्य राज्ञः Bhāsa, one of the earlier poets, has taken the love intrigues of Udayana for the theme of two of his plays—स्वप्नवासवदत्त and प्रतिज्ञायोगधारण. Subandhu in his well-known Vāsavadattā deals with the adventures of Udayana in the acquisition of Vāsavadattā. In the कवचसिंहासने of सोपानसूत्र who lived in the 11th century, the story of वत्सन is related at length. Udayana was the son of Sahasrānika (see note on Vatsarāja p. 3). Sahasrānika married Mṛgavatī the daughter of Kṛtavarman king of Ayodhyā. When Mṛgavatī was pregnant she had a desire to bathe in a pond of blood water. While bathing she was snatched away by a bird of the race of Garuḍa and left on the Hising mountain. A young sage saw her there lamenting and took her to

the hermitage of the sage Jāmadagnya. There she gave birth to her son, Udayana, who was taken care of by Jāmadagnya there. Udayana while still a boy, once rescued the serpent Vasunemi, the elder brother of Vāsuki, from a snake-charmer. The serpent, in gratitude, took Udayana to Pa'tala and bestowed upon him a lute and some unfading garlands and brought him back to Jāmadagnya's hermitage. Udayana after his accession to the throne indulged too much in hunting, especially in taming wild elephants by the music of his lute Ghosavati. He set his heart upon marrying Vāsavadattā, daughter of the powerful king चण्डमहासेन (also called घटोत्कच) of Ujjain and his queen Angāravati. Uchanda also wished to bestow his daughter in marriage on Vatsa. But the enmity between the two kings prevented such a union, by negotiations. Afterwards चण्डमहासेन had Udayana seized and brought captive by a stratagem to Ujjain. He was kindly treated and ordered to teach music to Vāsavadattā. Thus Udayana had an opportunity of making love to Vāsavadattā. But he was a prisoner all the same. His astute minister दीनव्यास contrived a plan of rescuing his royal master and one night Udayana fled away with Vāsavadattā who had been won over to him without her father's knowledge, and safely came to Kauśāmbī. In the बृहत्कथामञ्जरी of Kāshamedra, written also in the eleventh century, the story of Udayana occurs and differs little from that related in the Kathāsaritsāgara. The only variation is that young Udayana was taken to Pa'tala by the serpent whom he had rescued and there he married a Na'ga-damsel (नागकन्या) and obtained the lute Ghosavati.

Now the episode in Udayana's courtship of Vāsavadattā, which is dramatised in the Embryo—Act, agrees with what is related in the Kathā; but the episode which forms the theme of the present play, viz. the love of Udayana and A'raryikā, a captive princess, the daughter of the forest King Vindhya-ketu, is not mentioned in the story of Udayana as related in the कथासरित्सागर. But the love intrigue of Udayana with a captive princess, Bandhumatī, which is briefly mentioned in the कथासरित्सागर, resembles the plot of the Priyadarśikā. We quote from the कथासरित्सागर the following passage relating to Bandhumatī :—

किञ्च बन्धुमतीं नाम राजपुत्रीं सुजायिताम् ।
भीपालकेन ग्रहितां कन्यां देव्या उपायनम् ॥

तथा मञ्जुलिकेत्येव नाक्षत्रेणैव गोपिताम् ।
 अपरमिव लावण्यजलधेकद्रता भिषम् ॥
 यस-तकसहाय सन्दृष्टोपात्ते लतायुधे ।
 गान्धर्वविपिना यमसुपयेमे स धूपति ॥
 तच्च वासववक्षारण ददर्श निभृतस्थिता ।
 यशुकोप च यद्वा च सा निनाय वसन्तकम् ॥
 ततः प्रजाजिहा तस्या सरसीं पितृकुलामताम् ।
 स साहस्यार्यनीं नाम चरण शिथिले नृप ॥
 सा तां प्रसाद्य महिषीं तथा सैव रुताश्रया ।
 ददौ धन्धुमती राज्ञे पेशलं हि सतीमन ॥
 ततस्त वन्द्यमादेवी सा सुमोच वसन्तकम् ।
 स चागत्याग्रतो राज्ञी हसन्निव जगाम ताम् ॥*

(Kāthāsaritsāgara II C 67-73)

But neither the कथासरित्सागर nor the बृहत्कथामञ्जरी can be the source from which Harsha derived his plot of the *Prayadarsika*, since these two works, which are professedly abridgements of the बृहत्कथा, were written in the eleventh century, while our author lived in the 7th century. Moreover we know that the story of उदयन was known to old writers like कालिदास and शुषु and even to more ancient writers like Sudraka and Bhasa. The source from which all these authors derived their knowledge of the history of Udayana Vatsarāja must, therefore, have been an ancient work, called बृहत्कथा, composed by गुणादय who lived about the 1st century A. D. This बृहत्कथा or the large collection of stories was written in the वैश्याची language (a low Prākṛit dialect) and consisted of one *laṅkā* of verses. This great work was the inexhaustible storehouse of stories, from which many Sanskrit writers like Bhāsa, Kālidāsa, Bāṇa, Śhrī Harsha, Bhavabhūti and others, derived the plots of their works. The original बृहत्कथा is not available at present but we have two excellent summaries of it, the बृहत्कथामञ्जरी by जेयेन्द्र and the कथासरित्सागर by सोमदत्त, which we have mentioned

*The King in the passage is Udayana, the sovereign of the Vatsas the Queen is his consort Vāsavadattā Gopālaka is her brother and Vasantaka is the King's merry companion

above*. The story of Bandhumatī resembles that of Priyadarśikā, as the student can see from the passage from the कथासरित्सागर quoted above, the names उदयन, वत्सरान्न, वसन्तक, वासवदत्ता and साङ्गुत्यायनी, being common to both. Hence we conclude that Harsha took for his basis the meagre story of Bandhumatī, perhaps written in greater detail in the बृहत्कथा, and worked it up into the present charming play.

(3) TIME ANALYSIS OF THE PLAY.

The action of the Priyadarśikā covers a period of a little over a year, from the autumn (शरत्) of one year to the autumn of another. For we are told in the *Vasālakambhaka* of the first Act by the chamberlain of Dr̥dhavarman, the king of the Anga country, that his master was already a captive of the king of Kalinga; and from the closing speech of the same chamberlain we learn that the season of the year is autumn; for he speaks of the uncommon severity of the autumnal heat and of the sun having passed from the zodiacal sign virgo to libra. From this we know that the month was Āśvina, in which generally the sun is in libra. And we learn from the message sent by the Queen Angāravati to her daughter Vāsavadattā (see p. 46) some days after the events of the third act which happened on the full moon-day of Āśvina that it was more than a year since Dr̥dhavarman was taken a captive. So the action of the play spreads over a period of a year and a few days more.

Act I. It is not possible exactly to fix the time of the action of the 1st Act. It begins in the forenoon of some day in the month of Āśvina some two hours before noon as the Act closes at mid-day (see Śī. 12). The King is introduced as holding conversation with his companion Vasantaka some day after his escape from prison and return

* There is also a third and a more faithful abridgement, which is also earlier, of the *Bṛhatkathā*, known as the *Bṛhatkathāśloka-saṅgraha*, by one, Buddhavaśmin. It is, however, incomplete, only 28 cantos being extant. In this also the events connected with the birth and early years of Udayana are narrated including his visits to the city of the Serpents and his acquisition there of the magic lute, Ghoshaṇḍī and of the art of taming elephants Col U. Ed. Introd. pp lxx, lxxi.

to Kausambi with Vāsavadattā. We learn from this conversation that Vatsarāja was incensed when he heard that Drdhavarman was taken prisoner and kept in custody by the King of Kalinga. So the news of Drdhavarman's captivity must have reached Kausambi by the time the Kanchuki in the Visvakambhaka reaches Vindhyaketu's capital. Again in the same scene when Vijayasena narrates the account of his conquest and utter destruction of Vindhyaketu, we are told that he reached the abode of Vindhyaketu after a forced march of three days and that the attack was made at day-break. And we know from the speech of the Kanchuki in the Visvakambhaka that all was over by the time he returned to Vindhyaketu's place from Agastya-tirtha where he had gone to bathe and that no trace of the attackers was found. So it follows that the battle was of short duration and Vijayasena, had left the place by or shortly after noon.; for when the Kanchuki arrived on the scene the sun was still very hot. Now Vijayasena must have taken at least three days to return to Kausambi, so that he must have reached it on the seventh day from his starting from it. So the events mentioned in the Visvakambhaka, viz. Vindhyaketu's destruction, the loss of the princess and the Chamberlain's resolve to go back to his captive master, must have taken place four days before the events of the first act.

Act II An interval of at least one year (or more) separates the events of the first Act from those of the second, and for the following reasons. (1) It is clearly said in the Pravesaka of the fourth Act that Drdhavarman was in custody for more than one year, and this interval can only be placed between the first two Acts, as the third and the fourth Acts follow pretty closely upon the second. (2) From the conversation between Indivarikā and A'ranyikā we learn that a great intimacy had grown up between them. Again from the same conversation we further learn of the Queen's intention to inform the King that A'ranyikā had reached marriageable age, in accordance with his own bidding that he should be reminded when she reached that age. And in the same scene when the King sees A'ranyikā and discovers that she is Vindhyaketu's daughter he exclaims—"Oh we have long been robbed" All this points to a long interval. (3) From the King's description of the beautiful scene presented by the

garden attached to the Dhārāgrha and the tank in it, it is clear that autumn had just set in; and that can be the autumn of the next year. The time of action of the second Act therefore, is some day in A'svina, as is evident also from the Queen's observing a fast in honour of the great sage Agastya and her intention to give a Svastivāyana on that occasion which is done after Bhādrapada, (see p. 24 and com. thereon,) and the events mentioned therein take place late in the afternoon, as it is sunset when the King retires to his palace after his unexpected meeting with A'raṇyikā.

Act III—opens with the entrance of Manoramā, rather late in the afternoon of the full-moon-day of A'svina. For in her speech Manoramā tells us that the remaining portion of the play composed by Sāmkṛtyāyana! is to be acted before the Queen on the Kaumudī festival, which falls on the fifteenth day of A'svina, and that her friend A'raṇyikā being absent-minded committed a mistake in her acting on the day. A'raṇyikā then enters and appears from her conversation with her confidante Manoramā to have been deeply affected with love for the King and pining for his company day and night. And from the lips of the Vidūshaka who enters next we learn that the King also is love-sick, passes his nights sleeplessly and finds pleasure in nothing but devising means to obtain a sight of A'raṇyikā. This shows that we must allow a period of five or six days at least to intervene between the second and the third Acts to account for the deep impression made on the minds of the lovers by each other's sight at their first meeting. When Manoramā sees Vasantaka and learns from him how helpless his friend was on account of her friend A'raṇyikā, she tells him how their meeting was to be brought about that very night when the acting was to be performed before the Queen. Vidūshaka then leaves her, and she starts to go to the play-house with A'raṇyikā, and by the time they enter it, the twilight is already past (अप्रतिपन्ना तत्र सन्ध्या p. 31). So the action of the third Act begins late in the afternoon of the day and ends when it is bed time, after the breaking up of the Mimic play, by the Queen. See p. 44, King's speech.

Act IV. A few days' interval separates the fourth Act from the third. For in the opening speech of Manoramā she complains of the Queen's long continued anger and of the hardships of confinement to which her friend has been subjected.

किंवापि मर्त्यन्ते (p 38), or advises the King saying मासोपवासं कृत्वा &c. (p. 48). As regards the *denouement* and the general setting the play opens with the usual नाग्दी. The प्रस्तावना is not in its usual style but rather on the model of Bhāsa, as no other character than the Sātradhāra is introduced in it. In it the Sātra. informs the audience of the name of the author, the title of the play and the occasion of its performance. Then there is a Viskambhaka in which the chamberlain of Dṛdhavarman, King of the Anga country, briefly narrates the part of the story, a knowledge of which is necessary for the understanding of the events related in the play. The Bija or seed is also cast when the Kauch. says—येन तापि राजकुत्री यथा कथयिष्यस्तारागायोदनीय &c. (see p. 4). The Mukhasandhi begins where the King commits A'sanyikā to the care of Vāṣavadattā and terminates with the close of the 2nd Act. The Bija germinates and sprouts up when the King sees A'sanyikā (p. 18) and afterwards clasps her at the neck (p. 30). The प्रति-मुखसन्धि begins with the 3rd Act (see com.) wherein we have the गर्भसन्धि also. In the प्रति- there is यत्न for the attainment of the Phala or the final object; but to have it further postponed the poet has used the device of a गर्भनाटक,* which brings to light the King's intrigue and thus hinders the progress of love. In the fourth Act which is introduced by a Pravāṇaka, we have the अन्तर्गत and the निवर्तन Sandhis fused together, wherein the final object is attained; and the play closes with the usual Bharatavākya.

(6) CRITICAL REMARKS ON HARSHA'S THREE PLAYS.

Of the three plays of Harsha, the Ratnāvali and the Prayagadars'ikā have the same subject-matter, i. e., the love intrigue of King Vatsa. Four characters are common to both of these plays, namely, King Vatsa, Queen Vāṣavadattā, her attendant Kanchanamala and the Vidushaka Vasantaka. Rumanavat, the usual general of the King's army is mentioned

* गर्भनाटक also called गर्भद्वय (An act containing a play in it) is defined as—अङ्गोपनिधिः यो यद्वापि अन्तर्निहितः । अङ्गोपरः स गर्भद्वयः संपीडा-स्वरूपनिधिः. Sol. D. VI. 20. A Secondary Act, incorporated into a principal Act and having the characteristics of a play in brief, such as its preliminaries, introduction, its Bija and its final end, is called a गर्भद्वय. This device has been used by Bhavabhūti in his Uttar., Act VII and by Rājasekhara in his Pāṇinīyāna.

Rated similar schemes are devised for the meeting of the lovers by Vasantaka and a maid servant. Other similar episodes in the fourth Act of both the plays are the imprisonment of Vasantaka and of the princesses and their rescue by the king, in one case from poison and in the other from fire, and the final sanction of the Queen to the marriage of the Heroine with each play with the Hero. Other minor similarities are pointed out in the notes.

The *Priyadarśikā*, however, bears a closer resemblance to the *Mālavikāgnimitra* of Kālidāsa in the general outline of its plot, both being based on the story of Bandhumatī (see *supra* p. xxx). Thus the hand of the Princess Priya is promised to king Vata by her father while in the *Māl* an alliance is sought with king Agnimitra by Mādhavāsena by giving him in marriage his sister Mā'avikā. Both Mādhavāsena and Drdhavasman, Priya's father, are taken prisoners by rival kings and both are finally rescued by the Heroes of the two dramas. Mādhavāsena's minister tries to bring Māl to king Agnimitra, while it is Drdh's chamberlain who tries to bring Priya to king Vata. Both meet with accidents: the heroine of the *Māl* is brought by Virasena, the keeper of a border fort and given in charge of Dhānī, Agnimitra's Queen, while Priya is brought by Vijayasena, the victorious commander of the army of Vata, to his master, who in his turn orders her to be committed to the care of his queen Vā'avadatī. Both the Heroines are taught dancing, singing &c., and both are accidentally seen by the respective Kings, and love springs up between the heroes and the heroines of the two plays. To bring about the meeting of the two lovers the mimic play is arranged in the *Priy*, while a dancing exhibition is arranged in the *Māl*. Mālavikā is seen with her attendant in a garden by the King and his confidant and so is A'raṇyikā in the *Priyadarśikā*. We have Kausikī the sister of Mādhavāsena's minister, in the role of a religious lady, appearing as a friend of the Queen in the *Māl*, and so we have Sāmkṛtyāyani in the third and fourth Acts of the *Priy*. The Vidū's careless talk in sleep in the *Māl* betrays Mālavikā's meeting with the King, while Vasantaka's talk in sleep during the course of the Mimic play brings to light the ruse used for bringing about A'raṇyikā's meeting with the King in the *Priy*. The magic use of the ring bearing a snake

figure which counteracts the effect of poison in the case of the Vidu who feigns to be bitten by a serpent in the fourth Act of the Māl. has its reflex in the King's counteracting the effect of poison on A'ranyikā by means of a charm. And finally we have the trisidentity of Māl. revealed in the Māl. in the last Act as that of A'ranyikā in the present play. The similarities of ideas, expressions &c. found between the Priy. and the Nāgāwanda we have pointed out in the notes.

The Nāgāwanda is a Nāṭaka in five Acts and stands on a higher plane than the other two plays which are mere court-comedies. The play is of a unique type, since it depicts the grandeur of self-sacrifice in human life. As Dr. Keith remarks, "Harsha here rises to the task of depicting the emotions of self-sacrifice, charity, magnanimity, and resolution in the face of death." The Hero, Jimūtavāhana, penetrated with the ideals of Buddhism, is convinced that to sacrifice oneself for the good of others is the highest duty. He has accepted the doctrine of non-violence and adheres to it so firmly that he will not make war even upon his enemy who has deprived him of his kingdom. When his friend and brother-in-law, Mitrāvatsu, assures him of an easy victory over his enemy and the consequent restoration of his kingdom to him, Jimutavāhana replies :—

स्वदारिद्र्यं परार्थे न खलु दद्यामयाचितं हृदयम् ।

तन्मयं हृदये न कथं मणिकण्ठकोर्यधनुर्मये ॥

"I will give my own life for the sake of another in compassion unasked; how then can I consent to the cruel slaughter of men merely for winning a kingdom." Here Harsha reveals himself in uttering these sentiments. Harsha who had been once the hero of hundred battles and who by his brilliant victories over his enemies had become the Paramount Lord in Hindustan, was in the last part of his life a staunch follower of the Buddhist doctrine of non-violence (अहिंसा).

(7) THE PRINCIPAL CHARACTERS ON THE PLAY.

VATSAKA'S (THE HERO).

The Hero of the play Priyadarśikā, Vatsakaja a king of Kauśāmbī, has many charming legends and stories woven round his name. It seems that his life full of romantic adventures, made a deep impression on the popular mind in old

days, as is clear from the remark in the *प्रस्तावना* of the play, "लाके द्वारे च वत्सराजकर्मणि" Hence there are no references in his great deeds in this play says one adventure, viz., his escape from his captivity, in which he was kept by the powerful monarch, Mahasena Pradyota, of Ayanti, and his carrying off the latter's daughter and making her his Queen. And since the poet chose to write a *Pratikā* it was not his object also to present his hero in any of the serious aspects of his character. Bound by the hard and fast rules of Sans. Dramaturgy he has cast his characters in the conventional mould. He has taken care to show his hero in the enjoyment of courtly life, the stirring events of his public life having already won for him great popularity. We cannot, therefore, compare him with Agamitra, the hero of the *Malavikāgnimitra*. But comparatively speaking the character of Vatsa is not so well developed in this play as it is in the *Ratnavali*. He belongs to the class of heroes called *वीरहिनः*,—'Firm, gay, and tender-hearted'. He is courteous and affectionate to his Queen while engaged in a new love adventure. As soon as he sees a charming young maiden, he falls in love with her and thinks of nothing but meeting her again and making love to her. He is helped in his love intrigue by his companion, the *Vidushaka*, and *Manorama* an attendant of the Queen. In the *Mimic* play in which by a cunning device he is given an opportunity of meeting *A ranyaka*, he proceeds to act towards her in such an ardent manner that he rouses the suspicion of his queen, *Vissvadata*. When the Queen knows the whole truth and breaks up the play in anger, he apologises to her in all humility and even falls at her feet. Though his Queen does not accept his apology or relent, he tries his utmost to conciliate her. And when the Queen knowing that *A ranyaka* is her cousin *Priyadarśika*, places the latter's hand in the King's hand, he with delicacy withdraws his hand saying that he is satisfied that his Queen is reconciled. One noble trait of his character, however is brought out when he appreciates the valour of his fallen enemy and ungrudgingly bestows praise on him in the words—*श्रीमिह निरपेक्षः । साधु विन्यसेतो साधु । सत्पुरुषोचितं मार्गमनुगच्छतो यमस्य शीतिना एव हरे विराज-केतोर्मणेन* (Act I)

A'RANYIKĀ' OR PRIYADARS'IKĀ'.

Priyadarsikā is the Heroine of the play, as the very name of the play clearly shows it. She is called आरव्यिका up to the time of the *dénouement*, because she was found in a forest. Priyadars'ikā is a colourless character, possessing no striking intellectual or moral qualities. She belongs to the variety of heroines known as गुप्ता, who is defined as—'गुप्ता नवयसः कामा रतौ वामा मृदु कुरि' : She is represented as a young maiden of rare beauty. As soon as the King catches sight of her he bursts into a panegyric of her beauty 'पनाहृदवनावलोकनधिया किं नागकन्दो-
त्पिना । &c. (Act II. 6). When she sees the King she falls in love with him and remarks that her father was right in promising her to him, thus preferring him to other suitors (अयं स महाराजः । यस्याहं तातेन दत्ता । स्यादि खलु तानस्य पश्यात्. ।). She is extremely timid and sensitive. She laments that her passion is hopeless and will never find its fulfilment. She therefore longs for death that would relieve her of her sorrow—सर्वथा मरणं वर्जयित्वा कुतः मे हृदयस्य अग्न्या निर्मितिः । Fortunately she is cheered up and helped by her friend मनोरमा. But she gives way to sorrow and despondency to such an extent that she actually takes poison. Thus Priyadarsikā evinces none of those qualities which constitute a great character. There is, however, one admirable trait in her character also. She does not reveal her identity to the last, even to her confidante Manoramā and this speaks highly for her keen sense of family honour.

VĀSAVADATTĀ'.

Vāsavadattā is the chief Queen, elderly and majestic. Her love for her lord is sincere and deep and her jealousy proceeds from her true deep love. In the Mimic play, when the King makes love to A'ranyikā, playing the part of the Queen, with great ardour, her suspicion is aroused. And when she learns the truth from the lips of the Vidushaka, who gave out the secret in his drowsiness, she breaks up the play in anger and orders both A'ranyikā and the Vidūshaka to be imprisoned as being accomplices in the plot. She spurns the conciliation and prostration of the king. She is truly a वानिनी (a proud self-respecting woman). She keeps Aranyikā for a pretty long time in prison. She is not easily appeased. When, however, she learns that A'ranyikā has taken poison, she is at once struck with penitence and immediately orders her to be

brought into the presence of the King, who is an expert in the treatment of poisons and magic formulas, for being restored to life. She is an affectionate niece, for we see her plunged in deep grief at the news of the long imprisonment of her aunt's husband (Act IV). The nobility of her mind is seen when she gladly bestows the hand of Aranyika, whom she now knows to be her cousin, Prasadarsika, on the King in fulfilment of her father's promise. In fact the picture of the Queen drawn here, though not so magnificent as that of Dhārmī in the *Māli* (see V 19) is quite in keeping with the requirements of a *Nāṭikā*.

THE VIDUSHAKA

The Vidushaka is a toon companion of the King who amuses him in his lonely hours. He is a Brāhmana but without learning, great wit or wisdom. He is greedy and ever eager to receive gifts. He excites laughter by his appearance, quaint remarks and movements. He helps the King in his love intrigue. When Aranyika is attacked by bees and covering her face with a mantle calls to her friend for help, he cleverly advises the King to run to her rescue silently so that she may clasp him mistaking him for her friend. He is an accomplice in the scheme by which the King gets an opportunity of meeting and making love to Aranyika in the Mimic play. But he is light-headed and gives out the truth of the whole plot in his drowsy condition. He, however, sometimes makes very clever and appropriate remarks. When the chamberlain of Dṛdhavarman informs the King that the Kaling king was killed and Dṛdhavarman restored to his throne, the Vidushaka says in the hearing of the queen, इदंशे अभ्युदये अस्मिन् राजकुले एतत् करणीयम् । (राजानं निर्दिश्य पीणावादनं नाटयन्) कुट्टुम्बा (आत्मनो वशीकरोति वशीकृतं) आह्वयत्य सत्पारं , (आरण्याकां सुचरित्वा) सख्यं धनमोज इति । When the King succeeds in restoring Aranyika to consciousness, the Vidushaka again significantly reminds the Queen, “मयि विद्यते परितोषिकं विस्तृतम् ।

DRAMATIS PERSONAE.

—:0:—

MALES.

सूत्रधारः—The stage manager.

वत्सराजः (उदयनः)—The Hero, king of Kausāmbī.

ब्रह्मणः (वसन्तकः)—A Brāhmaṇa, the Hero's companion and confidant.

रुसपवत्—Minister of Vatsarāja.

विजयसेनः—The commander of the army of Vatsarāja.

दिनयबहुः—The chamberlain of Drdhavarman.

FEMALES.

आरण्याका—(Whose real name is प्रियदर्शिका, also called विप्रदर्शना) The Heroine, daughter of king Drdhavarman.

वासवदत्ता—The Queen, wife of Vatsarāja and daughter of Mahāsena (also called Pradyota), king of Ujjain.

काश्यपमाला—An attendant-maid of the Queen

मनोरमा—A maid-servant, confidante of A'ranyikā.

इन्दीवरिका—A maid-servant of the Queen.

घटीहारी (पक्षोपरा)—The female door-keeper or portress of Vatsarāja

साहू/पायत्री—An elderly holy lady, associate of Vāsavadattā.

PERSONS &c. MENTIONED.

योगन्धरायणः—The chief minister of Vatsarāja.

दृढवर्मन्—King of the Anga country and father of the Heroine.
A bard, and Retinue of Vāsavadattā.

SCENE.

Pravēśaka of Act I.—some part of the Vindhyā forest.

Rest of the Play—Kausāmbī, the capital city of Udayana.

भूमिका ।

यस्याश्चोरधिरुनिजुरः कर्णपुरो मयूरो

भासो हागः कविबुल्लगुरुः कालिदासो विलासः ।

हर्षो हर्षो हृदयवगतिः पञ्चराणस्तु घाणः

केषां नैवा कषय कविलाकामिनी कीनुदाय ॥

—जयदेवस्य ।

इह सल्ल राकलविद्याकलाकलादिपौटेऽस्मिन्भारते कौं निजयदा. मुरभीरुतद्विगन्त-
रात्ताः प्रतिभाशालिनः परःश्रिताः कवीभरा भागशालिदासादयः स्वकृत्याभरणैर्वाग्धुं
मण्डयन्ति स्म । तेषां च केचन प्रसन्नप्रमोदितरसिस्मण्डलः शब्दसर्गाभितोत्रित-
यशस्तः । विदग्धपुरीणाः प्रतापगताभितारिचक्र बकेव्ययार्जवमुग्रादयन्तधकनर्तिनां
राजानोऽभूवप्रियहो नवनवाचर्यनिर्मोणयानुरी निधेः । धीमरस्वयोः ह्यातनिगर्भ-
निप्राप्तदयोऽप्येकसंरपानं करय हि सहृदय्य चेतः पुनहृत्तिं प्रमोदभिर्भरं य न
कुयांत् । एतेषु धीमच्छृङ्खलसोऽयमभीमटभोजादिषु कवित्वेयमेगरीभूतः श्रीहर्षा-
भिधः एषानेभरेभरः चक्रयतिं श्रीहर्षयधेनाऽप्यया पुरातत्तमेविदेष्टुप्यमाणरीति-
मृपतिरिग्नयोदशताताद्वैभ्यः प्राम्भारतभूमण्डलं प्रशशाग । यस्य च मियद्व-
दिक्षा—रत्नायली—नागानन्दद्वयमाग्यं रूपप्रयमय यादगिहान्त. करण-
प्रहणेनागमनो निर्मातुर्यधार्पणामर्तं प्रहयावपदपिछानां हर्षं तारधंयभाटनियधेपु
गुणागुह्य्याद्वीयनि । यस्य केच्यस्य गभ्यो गयचविधुर्धन्यपदतीमाकाः वाद-
म्ययाः प्रणेता धीमट्वाणः रत्नामिनः ह्युरय यदान्यस्य विगान्तस्वोदारचरिताम्य
गरितमाग्यादिनास्तेज गुन्तलिगदकन्धं निवगन्ध । सोऽयं चित्तवमन्दारी हर्ष-
चरित्ताम्यो गयमकन्ध एव धीहर्षतृपनोरेनिहतादिविज्ञाने प्रधानतया गहायतां
समुगच्छति प्राचीनकर्ताविकिदिपूतमिति गुर्वेदितमेव सुधियाम् । केचिषु नव्य-
विदिता नागानन्दादिरूपछरणेनृषे न धीहर्षयधेनृपनेः किं ॥ कदाप्यगम्य तद-
गुर्वीरिनः कवेरिनिमग्यमानाः गगमहे प्रच्यवित्त्ने । तेनवि भिप्रभिप्रमनप्रणस्या महती
निप्रतिरतिः । केचिद्योतिनिमग्यदकददददतः धीमनो भगमय, धन्ये हर्ष-
कधनभिः पविष्टगगिददनामेकनमस्य पायदस्य, अग्रे चेतारिनिर्दिष्टगगीकै-
प्रागस्य धीवाणस्य न कर्षविदति तावच्छृङ्खलस्य त्रिपदनिर्द रयराशामिनि
नानापरतानुसरणगीग यमप्रम्यनाणाः कष्टमन्ति चेतः शिखणम् । सोऽयं गयो-
ऽयूगगगरी ॥ रिषतनीदयकशानागदहा इने सविमलं विमर्शमन्यद्रमा-
निरीति नय परतं प्राकृते ।

धीमन्दो गगत्र भागशालिदागदिनहाकमुनिद्वयकानुगमरः रातानु
मैदनीये रीतिमयप्रियतामिति सुदमेककणेकदमम् । यो च तीरे धीविद-
दपुनरांशमाग—“अनन्तः धानन्दस्य गगतीधन्यमर्भुन । वैदभ-

रीतिः कृतिनामुदेति सौभाग्यलभप्रतिभू- पदानाम् ॥ ” इति । प्रसादश्रेयमाधु-
र्यादिकव्यगुणैर्द्विगुणीकृतसरसत्वमस्य प्रबन्धत्रये सर्वत्र समुद्भसिततराम् । यदे
सप्तमस्तपदप्रचुरप्रचारान्नये न सरलया सुस्थायया वाचो निबन्धनावदिरसं मवभू-
त्यादिपश्चात्तनमव्यपक्षेया सुतरां संयानर्ह इति संमतमेव निश्चितम् ।

एतदीयप्रबन्धत्रये परस्परानुसृज्यगुणगणनक्रमेण रत्नावलीसमाख्या नादिकैश्च
होत्ररीभूना ‘शमसुदिसाह कुन्नीमते धीदामोदरगुप्त’-- “ आश्लिष्टसंविगन्धं
सत्साम्रगुणमैश्वर्यं सुतराम् । निपुणपरीक्षनच्छं राजति रत्नावलीरत्नम् ॥ ”
इति । तत्पक्षेयया मियदर्शिका अतीव न्यूनगुणा । नागानन्दं त्वर्य कवे चरमेव
कृतिभेदेदिति तस्य शान्तरसप्रधानाद्वैतस्वरूपात्युप्यक्षमेव । भाव्यदृष्ट्या गुणपरमोचने
मध्यस्थतामाकृष्टं च । प्रियदर्शिकाया नाटिकात्वेन चत्वार एवाङ्काः । अत्र नायकः
सुविद्यातचरितमौरमो वृहत्कथामिदेषु वर्णितहारिद्रुताम्भो वत्सरज उदयनो नाम
धीरललितः । तस्य च उन्मायिनोनुपेतमहासेनस्य प्रद्योतेत्यपरनामधेयस्यारमजा
वासवदत्ता पत्नी यात्र देवीति ज्ञेयेन व्यवहृता । नायिका च हृदयवर्मान्नो राज्ञो दुहिता
प्रियदर्शिका यस्या अत्र आरम्भिकेतिनाम्ना व्यवहारः । सा च मुग्धा । सोऽत्र प्रधानः
भञ्जार एवाङ्गी । इतिरुत्तं चास्या वृहत्कथावर्तित्वत्पराजचरितं वञ्जुमतिचरितं चोपजी-
व्योपनिजडम् । अस्या च नाटिकायामुपवर्णितं कथामस्तुवङ्कानुक्रमतो विभक्तं सारासारुपेण
अध्येतृणां सुखावबोधायान्तेपनिवर्त्यते--

अथमाहौ तावन्नान्द्यपाठनन्तरं सूत्रधारभाषणे नाटिकाया अस्या कर्तुर्नानिर्देशा-
वेक्षन्यासः । ततो विष्णुम्मन्त्रे दृष्टमैतृपतेः कञ्चुकिनः प्रवेष्टान्मुत्तेन पूर्ववृत्तस्य मत्सुन-
किमपि निवेदनम् । तद्यथा--अङ्गाधिपतिरैवमर्मा मत्प्राभ्यमानापि स्वदुहिता कथमनेन
वत्सरजाय वत्सेति वञ्जुनद्येन वातराजो वन्पन्नात्र निरर्तते इति च लम्पटप्रेरेण कलिङ्ग-
राजेन तदुहागत्य वत्सादयस्त्रय गात्रप्रदारजर्जरीकृतो वन्धनं नीतः । तन्मथ तस्मिन्मत्स्य-
गदसम्प्रमे दिष्टया कर्णविद् दृष्टा तदुहिता प्रियदर्शिका ‘अतःश्रे अत्र स्थातुं युक्तं यथा-
कर्णविदेता वत्सरजायोपनीय स्वामिनमनुर्णं करिष्यामीति मन्वानेन तत्पञ्चुकिनापराध
दृष्टमर्णो मित्रभावात्विगस्यष्टविगस्य वृषस्य किन्ध्यमेतोगृहे स्थापिता । स च कञ्चुकी
नातिदूरस्थमगस्यतीर्थं छाजार्थं गतः । यदा स निवृत्तस्तदा तत्स्थानं परेषु सह विन्ध्यवे-
तुना स्मर्तव्यतां नीतमपश्यत् । सतः स्वामिनमेव गन्वा तत्सादृशचरित्रया जीविनं सफळदि-
ध्यामीति शोपि निर्गतः । तदन्तरं वत्सरजविद्वज्जयोः प्रवेशे वत्सरजेन भृत्यादीनामा-
मन्यविवल्पा निष्ठा दृष्टा वासवदत्ता च क्षीरलमासादितमिति धन्यन्यद्वयम् । ततो विन्ध्य-
वेतोरागरे यदून्यहानि विजयमेनस्य प्रेषिन्स्य न चात्रापि कोपि तमराशदागत इति
चिन्तापराय रात्रे प्रतीदृमी प्रविश्य देश विजयरेनोऽस्मात्परा रमणान्प्रतीहारमूमिमुपरि-
तारिति न्यवेदयत् । अनेष्टुं लम्बाद्यौ च तौ प्रविश्योपागच्छताम् । कुदालप्रजाननंरं
विजयमेन कथय किन्ध्यवेतोरुत्तान्तं विस्तृतः येनुमिच्छामीति राजद्विधौ विजयमेनो
यथाऽनर्तिनं प्रातरेण निगतो बर्तस्य तुमुलछलछलेन प्रतिपुञ्च विन्ध्यवेनुः बेगरीव
विन्ध्यवेदरादिगन्ध नपाशं वेदिनाभिरदमहायः सन् गुपुषे यथा च नि शोपितराहाय

एक एव विमर्दितापि क्वचनोपवेगो दास्यतरं संग्रहार्तं कृत्वा शत्रुबलत्रितममाकुलं
 कृत्वा शत्रुप्रहारदातवर्जितोऽस्वक्षा युधि निहतस्तथा सर्वमान्यत् । व्यग्रपथ
 देव सवन्तुपरिवारे हते विन्वकेतोऽन्त्यमृतं तत्स्थाने हा तात हा मातः
 इति कृतकृपणप्रलापा विन्वकेतोर्बन्धन्युपलब्धभिजात्यानुष्म कन्यका तद्गृहितेत्यस्मा-
 भिरानीता द्वारि तिष्ठति । तां प्रति देवः प्रमाणमिति । तत एतां वासवदत्ताय समर्पय ।
 तत्तस्या च देवी भगिनीनुष्मा हत्येयं सर्वदा द्रष्टव्या विभिष्टकन्यकोचितं मूयगीतादि
 सर्वं शिक्षयितव्या चेति प्रतीहारीमादिदेश । वासवदत्तापि तामरण्याद्रध्येत्यारण्यिकाशदेन
 स्वपविष्टा स्वान्तःपुरेऽस्थापयत् । तदनन्तरं वैतास्मिकेनाङ्कितमध्याह्नसमयः अनार्यमुक्ति-
 पुत्ररपतिः । आह च स्वप्नस्तमभ्यन्तरं प्रविश्य कृतयथोचितक्रियाः सङ्कृत्य विजयसेनं
 कलिङ्गोच्छित्तये प्रेषयाम इति ।

द्वितीयाङ्के तावत्प्रथमं राज्ञो विदूषकेण सह प्रवेशः । तत्र गृहीतमतामुपवासकृत्वा
 स्वप्रियां द्रष्टुं सोत्क्रम्यो वत्सराजो वयस्येन वसन्तपेन सहोत्कण्ठाविनोदनार्थं धारागृहो-
 चानं जगाम । अत्रान्तरे अगस्त्याय महर्षयेऽर्घ्यं दातुकामया देव्या शैकालिकाकुमु-
 मालां कृत्वा गृहीतागच्छेत्वाज्ञाता इन्दीवरिका नाम चेरी धारागृहोद्यानदीर्घिकायाः कमला-
 न्यवचित्य लङ्घामच्छेत्वादिष्टया आरण्यिकया सार्धं तद्देवोद्यानमागतवती । मावच धारा-
 गृहोद्यानप्रिया स्फुटपङ्कजकान्तिहारिण्या हंसस्वनपुष्पसीमन्ध्यादिना रम्याया दीर्घिकाया
 दर्शनेन आह्लादितयितो नृपो वसन्तकेन सह संभाषमाणस्तित्थति तावदारण्यिका तत्रा-
 गता प्रत्यक्षचरीवोद्यानप्रियता विदूषकेण दृष्टा । राज्ञे निवेदिता च । किञ्चिदयं नागकन्या
 भवेदाहोऽश्विनमूर्ता कौमुदीत्यादि वितर्क्यन्नृप इन्दीवरिकारण्यिकयोर्मिथआलापलां विन्व-
 केतुर्गृहितेति ज्ञातवान् । अगवच तस्यामनुरक्तचितः । तदनन्तरं कमलान्यवचित्वा
 मधुकैरैरायास्वमानाऽरण्यिका तन्निवारणार्थं स्वसखीमाह्वयत् । तथा ता दृष्ट्वा विदूषको-
 पदेशाश्रमां कृत्वा मुपगसार तमवात्तम्यत च सखीमुद्वेष्टाऽरण्यिका । वत्सराजोपि तां
 कण्ठे जमाह स्वोत्तरीयेण भ्रमराभिपारयितुमारेभे च । राजानं दृष्ट्वा सत्ताभ्यस्तं दूरमपमृता
 भाराङ्गता ते ससृष्टे पश्यन्ती स्वगतमाह अयं स महाराजो यस्याहं तां तिन दत्ता । स्थाने
 खलु तातस्य पक्षपात इति । अत्रान्तरे सखीसाहाम्यार्थमागतामिन्दीवरिकां दृष्ट्वा राजा व-
 यस्तकथं कदलीगृहं प्रविश्य तिष्ठती । निर्गते चेन्दीवरिकारण्यके । वत्सराजोऽप्यारण्यिकया
 हतविताः क उपायः पुनरेतां द्रष्टुमिति चिन्तयन् परिणतप्रायं दिवगं दृष्ट्वा सवयस्वो
 गृहान्धन्तरं प्रविवेश ।

तृतीयाङ्के तावत्प्रथमं 'दृष्टे मनोरमे यः स साङ्कल्यान्यनार्यपुत्रस्य मम च
 वृत्तान्तो नाटकोपनिबद्धस्तस्य नर्तितव्यशेषमयं युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति
 देव्या वासवदत्तयाज्ञाताया मनोरम्यायाः प्रवेशः । सा च ह्यः खन्तु आरण्यिकया प्रियसत्या
 शून्यहृदययान्यथैव नर्तितमयं पुनर्वासवदत्ताभूमिकया तथा यदि तथा क्रियते ततोऽन्यं
 देवी क्षुप्यति । अतस्तामन्विष्मोपाख्य इति मनसि कृत्वा धारागृहोद्यानदीर्घिकामा-
 गतवती । अपरपथं तां कदलीगृहं प्रविशन्तीम् । ततस्तस्या विभ्रन्धभाषणाद्रत्सन्तरे-
 रक्षेयमिति ज्ञात्वा तामुपगृह्य समाध्यास्य मदनसन्ततगात्रायास्तस्याः शिशिरोप-
 चारेण संतापे लघुकृत्वा प्रायतत । अत्रान्तरं आरण्यिकायां दृढमनुरधेन वत्सराजेन ग्रहितो

चरान्तकस्तेत्रैवाजगाम । अवर्षयन्वात्मन मुह्यद्भारण्यवाया कृते जाता दुरवस्था सा चा-
त्मन सह्यास्तादृशीमवस्थां तस्मै । ततो धमन्तवेनातिदृग्बालुका ते प्रियसखी तत्प्रथमेतयो-
समागम्यो भविष्यतीत्युक्तं मनोरमा—अथ रात्रावस्माभिर्भगवया साङ्कृत्यामन्या
वृत्तिरुदयनचरितं नाम नाट्यं देव्या पुस्तो नार्नितव्यम् । तत्रारण्यिका वासवदत्ता भवि-
ष्यति । अहमपि वत्सरान् । तच्चरितेनैव सर्वं शिक्षयितव्यम् । तदामत्य स्वयमेव स्वी-
भूमिना कुर्वाण समागमोत्सवमनुभवतु महाराज । इति तस्य कर्णेऽङ्गवद । धमन्त-
कोपि हृष्टो यावदेव युवां नेपथ्यग्रहणं कुरुष्वस्तावदेवाहं ययस्य दृष्टीतागच्छामीत्युक्त्वा
स्वभर्तुरन्तिकमयाव । मनोरमापि स्वसाम्या सह प्रेक्षागृहमगात् । ततः प्रवृत्ते गर्भेनाटके
मनुरभिनयानि शायमसहमाना कुपिता वासवदत्ता भगवत्याधिकं वक्षितं वाक्यमिति
सरोपमुक्तवा काश्चनमालासहिता प्रेक्षागृहानिर्गता । दृष्ट्वा तया चित्रशालाद्वारे सुतो
धमन्तः । ततो राज्ञाप्यत्र भवितव्यमत एतं बोधयित्वा पृच्छामीति कागमालामुक्त्वा
तथा कृत्वा तमपृच्छत् । सोऽपि धूमौर्धगुम् नवत्यमेव तन्त्रमापुलीकृतवान् । वासव-
दत्तापि ध्वन्यामयं द्रक्ष्यामि तावदस्य प्रेक्षणीयमिति मनोरमा मुक्त्वा धूमन्तं राजानं
गया आरम्यतां च हस्तेनाकृष्य इन्दीवरिके गृहाणेमामिति दम्सीमादित्य राजा पाद-
पतनेन प्रसाद्यमानापि अहस्त्वेव प्रमादं गता । ततो वत्सरानोपि शयनीयं गन्वा देव्या
प्रसादनोपायं चितयामीत्यभिधाय निजान्त ।

चतुर्थ्याङ्के प्रवेशके मनोरमा प्रथमं देव्या दीर्घरोपतां स्वसाम्याया आरम्य
वायाथ विरपधनमाधिरुत्वागतं उद्वेगं निःकरोति । ततस्त्वं मिलिता काश्चनमालेय
मकथयन् । अथ देव्या स्वमात्राद्वारपया प्रवेष्टो स्त्रेयाधिराज । तस्मिन् लिखित-
मामीन्—तव मातृस्थाने स्थिताया मम भगिन्या भर्तुर्लक्ष्मणं समधिकं रात्रयं वलि-
ङ्गहतकेन बद्धस्य । तत्र युचमेव वृत्तान्तं ध्रुवापि गम्यसे ते भर्तुर्बभौदासिन्यमपत्
मिति । तद्वाचना प्रवृत्तिं दुर्भनायमानैव देवी तिष्ठतीति । तदनन्तरं देव्या राह-
साङ्कृत्यामन्या प्रवेश । तत्र यावत्साङ्कृत्यामनी नेरसो वगता इत्यादिपक्षेनेपन्थायेन
देवी गालयति तावत्तस्या एव प्रमादनार्थं धनराजोपि तत्रोपस्थितः । ततः साङ्क-
रामन्या अद्वयतदेवीवैमनस्यैर्दुर्गन्धराज आह—देवि नाहमस्मिन्निषये वदामीम
आहम् । अनिमदान्तरात् एतं मम कलिद्रोहिण्ये विनययेनं प्रेषितम् । वतिरया-
न्यन्यद्वानि तस्माद्वानं या आत्माया । अथ यो वा कलिद्रोहकं सुते वदं हनं वा धोष-
नीति । तच्छ्रुत्वा यागवदत्ता यावदेवान्तं परितोषं दर्शयति तावदेव निद्राकण्ठो
रद्वर्मरञ्जुनिना विनयगुणा मनेनो विजयगेतो स्त्र्यप्रवेष्टुम् एव राजानं प्र-
पद्ये स्थितः । निवेष्टितं कञ्चुकिना रत्नाये प्रतीतिरित्य रत्नमेव कृत्वा दर्शनं
पुरं गच्छेत् । अत्रान्तरे मनोरमा गर्भप्रसवेन मर्तिनि आरम्यता वाक्यमिदं जनीने वि-
पन्ना प्राणमहाये वर्तने इति समवस्थायै न्योदयत् । ततो देव्यदया तत्रातिरादिवा
नामत्रेष्टाद् दृष्टीर्निद्विष्टेन वक्ष्यतेन विद्विज्जना स्त्र्यामुत्भूतः । तां दृष्ट्वा मेव
विरम्य मे राजपुत्री प्रियदर्शना मे—मिलीति विनयगुणं गच्छता जायते । तत्र
रत्नमिति अनेन प्रीयता देवी वक्ष्यतेन राजो हने प्रियदर्शितामिति वगता
च प्रीयेन परिपूरीताम् । तत्राहता वदं नाटिका भरतवचनेन वक्षिता ॥

श्रीहर्षदेवविरचिता ।

॥ प्रियदर्शिका ॥

॥ प्रथमोऽङ्कः ॥

धूमव्याकुलद्वष्टिरिन्दुकिरणैराह्लादिताक्षी पुनः
पश्यन्ती वरमुत्सुकानतमुत्सी भूयो हिया व्रह्मणः ॥
सौम्या पादनलेन्दुदर्पणगते गङ्गां दधाने हरे
स्पर्शाद्दुत्पुलका करग्रहविधौ गौरी शियायास्तु यः ॥ १ ॥

अपि च ।

कैलासाब्राह्मदस्ते परिचलति गणेप्लुसत्कौतुकेषु
क्रोधं मातुः कुमारं विशति विषमुचि प्रेक्षमाणे सरोयम् ।

मौली पुष्पप्रवाहा सुरसरिदमला राजते यस्य बाँघो
फालः कण्ठे सनो वा विभुवनमपहृषश्च भक्तातिहारी ।
पथेदुर्यस्य हासुर्भवति भगवतो भन्दनो वातिशस्त-
स्तरमे सधैःशाय्य प्रणतिरतिशयानन्दकदाय भेस्तु ॥ १ ॥

अथ सप्तमहान् महाकविः श्रीहर्षदेवः प्रियदर्शिकां नाम नटिका रिरचयिषुः प्रारि-
क्षितस्य प्रन्थस्याविप्रसमाप्यर्थं मद्दत्त्वावश्यकर्तव्यतया पूर्ववद्ब्रह्मणामभूतामटपदा
गान्धी श्लोकद्वयेन साबदुपनिष्ठाति-धूमेति । गौरी पार्वती च सामाजिकानां
शिषाय कल्याणायास्तु । धीदशीत्याह—करग्रहविधौ विवाहमङ्गले धूमेन हूयमानशमी-
पत्ररत्नजादिसंस्पर्शं वैवाहिकप्रिसमुत्थितेन व्याकुले दृष्टी नयने यस्याः सा तपोष्ठा ।
पुनः इन्दुकिरणैः शिवशिरस्थचन्द्रमयूखैः आह्लादिते प्रमुदिते अक्षिणी यस्याः सा
तपोष्ठा । तथा च उत्सुकोत्कण्ठिता सती वरं पतिं पश्यन्ती । भूयः ब्रह्मणः पुरोधसश्च-
सुर्मुख्याद् हिया कजया आनतमवनतं मुखं यस्यास्तदक्षी । पुनश्च पादयोः नखाः पादनखा
इन्दव इव पादनलेन्दवः । ते ॥ दर्पणानि तानि गते प्रतिफलिते गङ्गां दधाने हरे सौम्या ।
सपत्नीदर्शनेन आतापयैत्यर्थः । पुनश्च स्पर्शाद् हरकरस्पर्शोत्पुलका जातरोमाया । शार्दूल-
चित्रिदितं वृत्तम् । स्पर्शः—सुशोभैर्यदिमः सजौ सततगाः शार्दूलचित्रिकोदितम् ॥ इति
॥ १ ॥ विप्रराहुत्वराद्व्या पुनरपि मद्दत्तमन्त्रारयनि-अपि चेति । कैलासेति ।
कैलासादौ कैलासपर्वते उदस्ते रावणेनोत्थिते परिचलति कम्पमाने सति । गणेषु
प्रमथादिषु वःसदाविभक्तैर्लुङ्कं येनां तथा सत्सु । कुमारे कर्तिनेये मातुः क्रोधं
भुजान्तारं विशति सति । विषमुचि शिवस्याभरणभूते सर्वे सरोयं विमिदमिति प्रेक्षमाणे ।

१ पश्यन्ती च समु० २ नतमुखी ३ भूयोहिया ।

पादावष्टम्भसंबद्धपुपि वृक्षमुखे याति पातालमूलं

कुद्धोऽप्याभिरष्टमूर्तिर्भयघनमुमया पातु तृष्टः शिवो नः ॥ १ ॥

(नान्यन्ते)

सूत्रधारः—(परिसम्य ।) अथाहं वसन्तोत्सवे सप्ततुमानमाहूय
नानादिदेशादागतेन राज्ञः श्रीहर्षदेवस्य पादपद्मोपजीविना राजसमूहेनोक्तः ।
यथास्मत्स्वामिना श्रीहर्षदेवेनापूर्वस्तुरन्नालंकृता प्रियदर्शिका नाम

तथा च पादस्य हरशरणस्य अयष्टम्भेन निर्भरनिवेशनेन सीदत् शिखरान् पयुर्यस्य तस्मिन्
वृक्षमुखे पातालमूलं याति गति । रायणचेष्टितेन कुद्धोपि भगेन घनं इत्थं यथा तथा उमया
आलिङ्ग्यतिरत तृष्ट प्रीत शिव य पातु ॥ सम्यक्त वृक्षम् । साक्षरं—मत्स्यैर्वा
त्रयेण त्रिमुनियतियुता सम्यरा र्थातिसेयम् । इति ॥ २ ॥ श्लोकपादस्यापि पदस्ताभ्यु-
पगमादष्टपदेयं नान्दी । तदुक्तं नाट्यप्रदीपे—श्लोकपाद पदं पेशितगुह्यसमभापरे ।
परेषान्तरपादयैरस्यरूपं पश्यन्निरे ॥ इति ॥ नान्दीश्लोकस्याधुनयोरारो भूदेवतायो
मगण प्रयुक्तस्तेन गणशुद्धि । उक्तं च भागदेन । देवं सर्वगुह्येते मगणो भूसिदेवत ।
इति । नान्या मनाच्चाध्यायैरसूचने कर्तव्यमित्युक्तस्यान्यविनापि तथा वृत्तम् । तथाहि
प्रथमश्लोके सागद् गौरीशब्देन नायिकारण्यका धूमप्याहुलश्चिरित्यनेन तस्या रात्रि-
हृत्पदैर्न वलिङ्गदत्तदृष्टतमिपत्तिजो निराव इन्दुकिरणेरित्यनेन तस्या वस्तुविना
वृत्तमनवाहने शुद्धगुणस्य विन्यवेनोत्तमप्रयत्नभाक्षये पश्यन्ती परमित्यनेन तस्या
यादृच्छिक वनराजदर्शने तदुत्पत्तिं सात्तामगमौत्पत्त्यै तिया प्रद्वान इत्यनेन एवागुरागस्य
राज्ञा परिजनज्ञानपरिनिदीर्घमा गोपी रोधैर्यस्यादिना गर्भनाटके मनोरमायाः स्थाने देवी-
विप्रलम्भपूर्वं स्वयमेव मृत्युता राज्ञ रंगतामारण्यका दृष्ट देव्या असूया एतादुत्पत्त्या
इत्यनेन नायिकामा द्वितीयाङ्के वष्टवित कमलरामनामित्यत्र सूचित रापुलस्त्यमित्याद्य-
र्थजातं सूचितम् । द्वितीयश्लोकगतेन च वैलरागश्रवित्यादिना वलिङ्गराजपदे इत्यर्थेणो
राज्यपरिभ्रष्ट पादानष्टम्भेत्स्यादिना वलिङ्गकृतस्य य ससजसेनिराकान्तप्रियस्य कुर्वा-
प्रवेक्षस्तद्विनाशाय आभिरष्टमूर्तिरित्यनेन इत्यर्थेण पुनरागम्यप्राप्त्या पारितुष्टाया राज्ञा
राज्ञे हस्ते प्रियदर्शिनोत्तमर्पणमित्यादि प्रवचनार्थं सूचित ॥

नान्यन्त इति—नान्दीलक्षणमादिभस्ते—आशीर्नमस्त्रिराह्य श्लोक वाक्यार्थ-
सूत्र । नान्दीति कथ्यते तस्या पदादिनियमोपि वा । नान्दीपदेर्द्वौदशभिरष्टाभिर्वायते-
कृता ॥ इति । एतद्विभक्तिर्नाट्यप्रदीपे—नन्दति वाक्यानि वकीन्द्रगाः पुत्रीकृता
पारिपदाय सन्त । यस्मादल राजनसित्युद्गीर्णा तस्मादिदं सा वधितेह नान्दी ॥ इति ।
सूत्रे प्रयोजनानुगुणं धारयति सूत्रधार । तदुक्ते—नामस्य यदुत्पन्नं तत्सूत्र स्यात्ता-
धीनम् । रङ्गदेवप्रज्ञाद्वयसूत्रधार उदीरित ॥ असूत्रयन्तुणाधेतु वनेरि च वस्तु ।
रङ्गप्रगल्भनगोट सूत्रधार इहोप्यने ॥ इति । नाना दिक्षो येषां ते नानादिना । ते च
ते देशाय तेन्य भागनेन । अदिदमानं पूर्वं यस्या सा अहूता । अहूता या मनु
इतिरत तस्य रचना पटना तथा अर्पेदता । प्रियदर्शिका नामेति । नाटिका राज्ञादीनां

नाटिका कृतेत्यस्माभिः श्रोत्रपरंपरया श्रुतम् । न तु प्रयोगतो दृष्टा ।
तत्तस्यैव राज्ञः सर्वजनहृदयाह्लादिनो बहुमानादस्माम् चानुग्रहबुद्ध्या
यथावत्प्रयोगेण त्वया नाटयितव्येति । तद्यावन्नेपथ्यरचनां कृत्वा यथा-
भिलषितं संपादयामि । (परितोऽवलोक्य ।) आवर्जितानि सामाजिकमना-
सीति मे निश्चयः । कुतः ।

श्रीहर्षो निपुणः कविः परिपश्येषा गुणग्राहिणी
श्लोके हारि च घटसराजचरितं नाट्ये च दक्षा वयम् ।
यस्त्येकैकमपीह पाञ्चितफलप्राप्तेः पदं किं पुनः-

मद्भाग्योपचयादयं समुदितः सर्वो गुणानां गणः ॥ ३ ॥

(नेपथ्याभिमुखमवलोक्य ।) अये । कथं प्रस्तावनाभ्युद्यते मयि विदितास्मद-
भिप्रायोऽह्लाधिपतेर्दृढवर्मणः कञ्चुकिनो भूमिकां कृत्वास्मैऽङ्गातेत एवा-
भिवर्तते । तद्यावदहमप्यनन्तरभूमिकां संपादयामि । (इति निष्क्रान्तः ।)

इति प्रस्तावना ।

नायिकाभिर्विशेषणम् । इत्युत्पत्त्या नायिकाया नात्रा नाटिकाभिर्देष्टाः । नेपथ्यं नाट्योचित-
वेषरूपनं रङ्गभूमिर्वा तस्य रचना । नेपथ्यं स्यात्तवविका रङ्गभूमिः प्रसाधनम् । इत्य-
जयः । आवर्जितानि अभिमुखीकृतानि वशीकृतानि वा । समवयन्त्यस्मिन्ना इति समाजः ।
अधिकरणे धम् । समाजं समवयन्ति सामाजिराः । 'समवायान्समवैति' इति ठक् ।

श्रीहर्ष इति । श्रीहर्षः कविः निपुण रमणीयकाव्यनिर्माणकुशलः । एषा परिपश्यति
गुणग्राहिणी । श्लोके वत्सराज उदयनः तस्य चरितं हारि मनोहरम् । वयं च नाट्ये
अभिनयेनाबरानुवृत्तौ दक्षा निष्णाता । इह नाटिकाप्रयोगविषये उक्तेषु गुणेषु वा ।
एकैकमपि वस्तु पाञ्चितफलस्याभीष्टार्थसिद्धेः पदम् । किं पुनः मद्भाग्यस्थोपचायध-
र्क्योत्समुदितः अयं गुणानां गणः फलप्राप्तेः पदं स्यादिति वक्तव्यमित्यर्थः । शार्दूल-
विक्रीडितं वृत्तम् ॥ ३ ॥ अद्याहमित्यारभ्य भारतीकृतिः । भारती संस्कृतप्रायो वाग्व्या-
पारो नटाग्रयः । इत्युक्तलक्षणा । तस्याव्यत्यारि अङ्गानि । प्ररोचना वीथी प्रहसनं
प्रस्तावना चेति । तत्र प्ररोचनेयम् । काव्यायांपत्तिरलङ्कारः । प्रस्तावनाभ्युद्यते प्रस्तावनां
प्रयुज्जने । कञ्चुकिनः—अन्तःपुत्तरो राज्ञां वृद्धो विप्रो गुणान्वितः । सर्वकार्यार्थ-
कुशलः कञ्चुकीत्यभिधीयते ॥ मानुषप्राचार्या अपि आहुः—ये नित्यं सत्यसम्पन्ना
कामदोषविवर्जिताः । ज्ञानविज्ञानकुशलाः कञ्चुकीयास्तु ते स्युः ॥ इति । भूमिका
वेषग्रहणम् । प्रस्तावना—एतद्भुगं—नटी विदुषको वापि पारिवर्तक एव वा । सूत्रपारेण-
सहिताः संलापं यत्र कुर्वते । निवेदकैः स्वकार्यैः प्रस्तुताक्षेपिभिर्मयः । आमुखं
तत्तु निवेद्य नाम्ना प्रस्तावनापि सा ॥ इति ॥ अत्र कर्तुमिष्टाणि प्रस्तावना न कृता ।

१ भुगः । २ न प्रयो । ३ बुद्ध्या वा । ४ सामाजिकानां । ५ निधय कृतः । ६ आग्न -
श्रिकञ्चुकिभूमिकायादायः । ७ अस्मान् । ८ अन्तरङ्गः, तदर्थः ।

प्रथमोऽङ्कः ।

(सप्तः प्रसिद्धिं कञ्चुकी ।)

कञ्चुकी—(सेशोरधर्मं नाटयन् । ॥ वस्य ।) कष्टं भोः कष्टम् ।

राज्ञो विपद्बन्धुदियोमदुःखं देशप्युतिर्दुर्गममार्गलेखः ।

आस्याद्यतेऽस्याः कटुनिष्फलायाः फलं भवेत्तच्चिरजीवितायाः ॥४॥

(सेशोर राविस्मयं च ।) तादृशस्यापि नामाप्रतिहतशक्तिप्रयत्नस्य द्युदिष्टीप-

नलैतुल्यस्य देवस्य दृढवर्मणो मत्प्रार्थ्यमानाप्यनेन स्वदुहिता वत्सरानायं

दत्तेति बद्धानुशयेन वत्सरानो बन्धनाज्जिह्वत इति च लब्धवर्धनेन

सहसागत्य वलिहृतवेन विपत्तिरिदृशी कियत् इति यत्सत्यमुपपन्नमपि

न श्रद्दधे । कथमेकान्तनिष्ठुरमोदृशं च दैवमस्मासु । येन सापि राजनुत्री

यथाकथंचिदेना वत्सरानायोपनीय स्वामिनमनृणं करिष्यामीति मत्वा मया

तादृशादपि मल्यफालदारुणाद्वत्स्कन्दसंभ्रमादपवाह्य देवस्य दृढवर्मणो

मित्रमावान्वितस्यैवादविस्स्य नृपतेर्विन्ध्यकेतोरगृहे स्थापिता सती क्षानाय

नातिदूरमित्परास्यतीर्थं गते मयि क्षणात्कैरपि निपत्य हते विन्ध्यकेतौ रक्षो-

भिरपि निर्मानुपीकृते दग्धे स्थाने न ज्ञायते कस्यामवस्थाया वर्तत इति ।

निपुण च विचितमेतन्मया सर्वं स्थानम् । न च ज्ञातं किं तैरेव दन्धुभिर्नि-

तायवो दग्धेति । तर्हि करोमि मन्दभाम्यम् । (विचिन्त्य ।) अये । श्रुतं मया

बन्धनात्परिभ्रष्टं प्रद्योततनयामपहृत्य वत्सरानः कौशाम्बीमागत इति ।

तामन्तरेणापि कञ्चुकिप्रवेशसूचनात् । अतः प्रत्येकैवमिति बोध्यम् । राज्ञ इति ।

राज्ञे मत्स्वामिनो दृढवर्मण विपत् । बन्धूनां वियोगस्तेन दुःखम् । देशात् प्युति

प्रश्रयः । दुर्गमे दुस्तचरे मार्गे मार्गमवेनेत्यर्थः । खेदः अयम् । कटु दुर्विषाका

रुक्षा वा निष्फला च वा चिरजीविता दीर्घायुस्तु तस्या एतद्वत् मया आस्ता

द्यते ॥ उपवातिर्दृष्टम् ॥ ४ ॥ अतिदूरमकुण्ठित शक्तिरयं यस्य तस्य । प्रभुशक्ति

उत्साहशक्ति मन्त्रशक्तिश्चेति शक्तिप्रयम् । बद्ध अनुशय दीर्घद्वेपो येन । अनुशय

विद्यमानं ऋणं यस्य तस्याविधम् । तदिच्छामनुवर्त्येत्यर्थः । अवस्कन्देगियोगस्तस्य

संभ्रमात्संभ्रमात् । अठ्ठ्यां भव आठविकस्तस्य । विचितमन्त्रिणम् । द्युभिर्धारे ।

प्रद्योत उज्जयिनीनायक महासेन । मगधेश्वर इति कथास्तस्मिन्नागरे । कौशाम्बीमात्मने

किं तत्रैव गच्छामि । (निःश्वसात्मनोऽस्त्या पश्यन् ।) किमिव हि राजपुत्र्या
विना तत्र गत्वा कथयिष्यामि । अये । कथितं चाद्य मम विन्ध्यकेतुना—
“ मा भैषीः । जीवति तत्रभवान्महाराजो दृढवर्मा गाढप्रहारजर्जरीकृतो
बद्धस्तिष्ठति । ” इति । तदधुना स्वामिनमेव गत्वा पादपरिचर्यया जीवित-
शेषमात्मनः सफल्यिष्यामि । (परिक्रम्योर्ध्वमवलोक्य ।) अहो अतिदाहणता
शरदातपस्य । यदेवमनेकदुःखसंतापितेनापि मया तीक्ष्णोऽवगम्यते ।

धनबन्धनमुक्तोऽयं कन्याग्रहणार्थं तुलां प्राप्य ।

रघिरभिगतस्वधामा प्रतपति खलु यत्सराज इव ॥ ५ ॥

(इति निष्क्रान्तः ।)

इति चिष्कम्भकः ।

(ततः प्रविशति राजा विदूषकश्च ।)

राजा—

भृत्यानामधिकारिता परिगता दृष्टा मतिर्मोज्जिषां

मित्राण्यप्युपलक्षितानि विदितः पौरानुरागोऽधिकम् ।

निर्व्यूढा रणसाहस्यसनिता स्त्रीरस्ममासादितं

निर्व्याजादिव धर्मतः किमिव न प्राप्तं मया बन्धनात् ॥ ६ ॥

नगरीम् । कुशाब्धेन राज्ञा निर्मिता कौशाम्बी । जर्जरीकृतं विह्वलतामापादितम् । धन-
बन्धनोति । धनानां भेषानां बन्धनमुपरोधस्तस्मात्मुक्तः पक्षे पक्षे दृढं यत्प्रयोत्तुपकृतं
बन्धनं तस्मात्मुक्तः कन्यायास्तदाह्वयराशेः ग्रहणाश्रेयात्परमनन्तरं तुलां तुलाराशि
प्राप्य । पक्षे कन्यायाः प्रयोत्ततयाया यासवदत्ताया ग्रहणात्परमं तुलामुत्कर्षं
प्राप्य । अयं रविः । अभिगतं स्वधाम स्वदेशं कौशाम्बीति यावत् । ॥ यत्सराज
इव प्रतपति निहरी दहति । पक्षे प्रतापवान्भवति । छिद्येयमा । पथ्यार्थोत्तम् ॥ ५ ॥
चिष्कम्भकः । मृतवर्तिष्यमाणानां कथांशानां निदर्शकः । संक्षेपार्थस्तुविष्कम्भो
मध्यपात्रप्रयोजितः । एतन्नेककृतः शुद्धः सकीर्णो मीनमध्यमेः ॥ इति तदक्षरं दश-
रूपके । शुद्धः योबलमध्यमेः । पात्रैः प्रयोगो भवेद्यथातत्कीर्णो नीचमध्यमे ॥
आदौ विष्कम्भकं कुर्यान्नाटकेषु मञ्जकविः । अपेक्षितं परित्यज्य नीरसं वस्तुविस्तारम् ।
इत्याद्यन्यत्र च । भृत्यानामिति । भृत्यानामधिकारिता विकृतत्वाभावः । स्वामि-
भक्तिरिति यावत् । परिगता ज्ञाता । मोज्जिषां मतिः प्रज्ञा दृष्टा । मित्राणि उपलक्षितानि
यथार्थतया ज्ञातानि । पौराणां मयि अनुरागोऽपि अधिकं यथा तया विदितः । रणे साहसं
तत्र व्यसनेतापार्थानेव्यूढा अनुष्ठिता । स्त्रीरत्ने वासवदत्ताह्वयमासादितम् । निर्व्या-
जातिष्कपटत्वेन फलामिसन्धिराहित्येन वा अनुष्ठितात् धर्मत इव बन्धनान्मया किमिव
न प्राप्तम् । सर्वमपि प्राप्तमिन्यर्थः । शार्दूलविक्रीडितं वृत्तम् ॥ लक्षणमुक्तम् ॥ ६ ॥

विदूषकः—(सरोषम् ।) भो वयस्य । कथं तमेव दास्याः पुनं
बन्धनहृतकं प्रशंससि । तदिदानीं विमृशतम् । यत्तथा नमग्रह ॥ गनैपतिः
खलखलायमानलोहशृङ्खलाकषप्रातिस्खलचरण, शून्यमुखपुष्कराभिभूत-
द्धृदयसंतापो रोषरशोत्तम्बितदृष्टिर्गुरुस्फुरस्फोटितधरणिमार्गो रजनीप्वप्य-
निद्रासुखमनुभूतोसि । (नो बभूव । इह त एष दात्री ए उतं वयस्यदृष्टं
पतसेसि । त दापि विमुमरिष । न तद् नवगगहो विभ्र गभर्दे खलखलायमानलोह-
सिङ्खलाकषपडिस्फुरन्ताचरणो गुण्डुनखरपिमुनिर्दृष्टिभ्रारदावो रोषरशुत्तम्बित-
धरणिमार्गो रजनीप्वप्य निद्रासुखमनुभूतोसि ।)

राजा—यसन्तक दुर्जनः खल्वसि । पश्य ।

इष्टं चारैकमन्धकारगहनं नो तन्मुखेन्दुपुतिः ।

पीडा ते निगलस्वनेन मधुरास्तस्या गिरो न श्रुताः ।

कूरा बन्धनरक्षिणोऽद्य मनसि स्निग्धाः कटाक्षा न ते

दोषान्पश्यसि बन्धनस्य न पुनं प्रद्योतपुत्र्या गुणान् ॥ ७ ॥

विदूषकः—(सार्धम् ।) भो । यदि तावद्बन्धनं सुखनिबन्धनं भवति

विदूषक—नायकस्तदाबान्वतम् । तन्मुखम्—कुमुदसन्तापमिव धर्मवपुर्वैद्यभाष्ये ।
हास्यकर फलहरतिर्विदूषक स्यात्त्वकर्मन् ॥ इति । विस्मृत विमिति कान्तु । मैतद्विस्मर्तुं
वाक्यमिति भाव । खलप्रान्नायमान तथाशब्द उपैवन् य लोहशृङ्खलाकषस्तेन
परिस्फुरन्तौ नारणौ यस्य स । उभयत्र समानम् । शून्य अमुतापुष्कर मुरकमल
तेन विशुनित सूचितो हृदयसन्तापो येन । पक्षे मुरापुष्कर शुष्कामम् । रोषवशेन
कोपाधीनत्वकौशलेनैवेति यावत् । उत्तमिता दृष्टिर्मेव स । गुरुः प्रभुर्न करो
हस्तं शुद्धं य तेन स्फोटितो धरणिमार्गो येन । इष्टमिति । अन्धकारेण गहन
निविडं चारुं काराष्ट्र त्वया दृष्टम् । मनसि दृष्टमित्यर्थः । ' चारक बन्धनात्तत्र ' इति
वैजयन्ती । तस्या वासवदत्ताया मुखेन्दुपुति वदनचन्द्रकान्ति नो न दृष्टा । निगलस्वनेन
शृङ्खलाशब्देन ते पीडा । मधुरास्तस्या गिर आपणानि न श्रुता । अद्य कूरा बन्धन
रक्षिण काराचरदस्ता तव मनसि स्थिता । न ते तादृशा स्निग्धा स्नेहपूर्ण कटाक्षा
नयनप्रान्तविलोकितानि मनसि स्थिता गोचरीभूता । एव बन्धनस्य दोषान् पश्यसि
न पुनं प्रद्योतपुत्र्या वासवदत्ताया गुणान् पश्यसि । अवधारयसीत्यर्थः । बहुगुण
समुदाये अल्पदोषा मया नीति भाव । शर्दूलविहीनित फूताम् । लक्षणमुक्तपूर्वम् ॥ ७ ॥

१ शून्य (शुद्ध) २ (नमिदानीं) विस्मर (विस्मयेद्वि) . ३ शृङ्खला (शृङ्खल) ४ शून्य-
पुष्करपिम्बुनयदु . (मुण्डपुष्करापिम्बुनयज्जन्तहि) ५ दृष्टिभ्रारदावो (भ्रारिगदधरणि-
पिम्बो) ६ अत्रवाक्यपति (अणुवाचेति) , निद्रासुखं न प्राप्नोति (निद्रासुखं न प्राप्तेति)
७ उदात्तं . ८ निगलस्वनेन सुखनिबन्धन (निगलं सुखं)

तत्कस्मात्त्वं दृढवर्मा बद्ध इति कलिङ्गराजस्योपरि रोषं बध्नासि ।
(भो । जइ दान पन्धणं मुहणिवन्धणं होइ ता कीस तुमं दिदवम्मा बसोति
कलिङ्गरण्णो उक्खिरे सेसं पन्धेसि ।)

राजा—(विहस्य ।) विड्मूर्ख । न खलु सर्वो वत्सराजो य एवं
वासवदत्तामवाप्य बन्धनाजिर्यास्यति । तदास्तां तावदिदं कथा । विन्ध्य-
केतोरुपरि बहून्यहानि विजयसेनस्य प्रेषितस्य । न चाद्यापि तत्सकाशा-
त्कश्चिदागतः । तदाहूयतां तावदमात्यो रुमण्वान् । तेन सह किञ्चि-
दालपितुमिच्छामि ।

(प्रविश्य ।)

प्रतीहारी—जयतु जयतु देवः । एष खलु विजयसेनोऽमात्यो रुम-
ण्वानपि प्रतीहारभूमिमुपस्थितौ । (जेइ जेइ देव्यो । एसो कलु विजयसेणो
अमचो रुमण्णो वि पडिहारभूमि उवडिओ ।)

राजा—स्वरितं प्रवेशय तौ ।

प्रतीहारी—यदेव आज्ञापयति । (जं देवो आण्णेदि ।) (इति निष्क्रान्ता ।)
(ततः प्रविशति रुमण्वान्विजयसेनश्च)

रुमण्वान्—(विचिन्त्य ।)

तत्क्षणमपि निष्क्रान्ताः कृतदोषा इव विनापि दोषेण ।

प्रविशन्ति शङ्कुमाना राजकुलं प्रायशो भृत्याः ॥ ८ ॥

(उच्यते ।) जयतु देवः ।

राजा—(आसनं निर्दिश्य ।) रुमण्वन् । इत आस्थताम् ।

रुमण्वान्—(सस्मितमुपविश्य ।) एष खलु निर्तिविन्ध्यकेतुर्विजयसेनः
प्रणमति ।

(विजयसेनस्तथा करोति ।)

राजा—(सादरं परिष्वज्य ।) अपि कुशली भवान् ।

विजयसेनः—अद्य स्वामिनः प्रसादात् ।

राजा—विजयसेन उपविश्यतोम् ।

मुखनिबन्धने मुग्धदेव । तत्क्षणमिति । भृत्या राजसेवकाः तत्क्षणं तस्मिन्नेव क्षणे
शृणुतिपार्श्वान्निष्क्रान्ता निर्गता अपि दोषेण विनापि कृतदोषाः कृतापरथा इव शङ्कुमाना
समयाः राजकुलं प्रविशन्ति । स्वभावोक्तिः । आर्या छन्द्ः ॥ ८ ॥

१ गृहहसि (उपहसि). २ दिवसानि ३ आह्वयताम्. ४ विन्ध्यकेतोर्विजेता. ५ स्वीयताम्

(विजयसेन उपविशति ।)

राजा—विजयसेन कथय विन्ध्यकेतोर्वृत्तान्तम् ।

विजयसेनः—देव विमपरं कथयामि । यादृशः स्यामिनि कुपिते ।

राजा—तथापि विस्तरतः श्रोतुमिच्छामि ।

विजयसेनः—देव श्रूयताम् । इतो वयं देवशाददेशाद्यथादिद्वेन करितुरगपदालितैर्न्येन महान्तमप्यध्वानं दिवसत्रयेणोच्छ्वस्य प्रभातपेला-
यामतर्किता एव विन्ध्यकेतोरुपरि निपतिताः स्मः ।

राजा—ततस्ततः ।

विजयसेनः—ततः सोऽप्यस्मद्वल्लुप्तमुलकलकलाकर्णेन प्रतिबुद्धः
केसरीव विन्ध्यकन्दराकिर्गिर्य विन्ध्यकेतुरनपेक्षितकलवाहनो ययासनि-
हितकतिपयसहायः सहसा स्वनामोद्धोषयत्तस्मानभिर्योद्धुं प्रवृत्तः ।

राजा—(छमभक्तमवलोक्य कस्मिन्म) शोभितं विन्ध्यकेतुना । ततस्ततः ।

विजयसेनः—ततोऽस्माभिरयमसाविति द्विगुणैतरवद्धमस्सरोत्साहै-
र्महता विमर्देन निशेषितसहाय एक एव विमर्दितधिककलत्रोपवेगो दारुण-
तरं संप्रहारमकरोत् ।

राजा—साधु विन्ध्यकेतो । साधु साधु ।

विजयसेनः—किं वा वर्ण्यते देव । संक्षेपतो विज्ञापयामि ।

पादातं पक्षिरेव प्रथमतस्तुरःपेपमात्रेण पिष्ट्वा

दूर्वाजीत्वा शरीरैर्हरिणकुलमिव अस्तमभ्वीयमाशाः ।

यादृश इति अतिदारुण इत्यर्थः । पादाभ्यां शत्रोः पुरो युद्धार्थमावति यानीति पदाति । मुमुल
रणसकुलः । कन्दरात् गुहायाः । अनवेक्षितं घल सेना वाहनानि वलितुरगरादीनि येन ।
यथा सनिहिता कनिष्ठे सदाया यस्य स । शोभितं शोभनं कृत्रिमव्यर्थः । भावे कः ।
अतितापेन द्वौ शुभौ यरिमन्त्र द्विगुणत्र । यरिमन्त्रमणिं तपसा तथा इति वा । तथा पक्षो
भ्रतार उत्साह्य मेस्ते तपोच्च वे । विमर्दं कन्दनं नाशो वा । विमर्दितेन रससहायानां
विमर्देन क्षणिको वृद्धिं गतो बलस्य श्रेयस्य ॥ वेगो यस्य स तथा । संप्रहारं युद्धम् ।
पादातामिति । स विन्ध्यकेतुः पक्षि पदाति एव सन् प्रथमतस्तुरः पक्षिरेव यः
पेयः मर्दनं तन्मात्रेण एव पादातं पदानिसमूहम् । ' भिक्षादिभ्योऽण् ' इत्यण् । पिष्ट्वा
वाच्यं । शरीरे दारमश्वे प्रहृष्टं हरिणकुलमिव अर्धमिमममदभग्नम् । ' केनाभ्याम्ना
यज्जवन्त्यतरस्याम् ' इति ॥ दूरादूरमाशा दितो नीत्वा । दूरे शिष्येत्यर्थः । रात्रि

सर्वत्रोत्सृष्टसर्वप्रहरणनिवहस्तूर्णमुत्साय खड्गं
पश्चात्कर्तुं प्रवृत्तः करिकरकदलीकाननच्छेदलीलाम् ॥ ९ ॥

एवं बलत्रितयमाकुलमेक एव
कुर्वन्कृपाणकिरणच्छुरितांसकूटः ।

शस्त्रप्रहारशतजर्जरितोरुवक्षाः

आन्ताधिराह्निनिहतो युधि विन्ध्यकेतुः ॥ १० ॥

राजा—रुमण्वन् । सत्पुरुषोचितं मार्गमनुगच्छतो यत्सत्यं व्रीडिता
एव वयं विन्ध्यकेतोर्मरणेन ।

रुमण्वान्—देव त्याद्विधानामेवं गुणैकपक्षपातिनां रिपोरपि गुणाः
प्रीतिं जनयन्ति ।

राजा—विजयसेन अप्यस्ति विन्ध्यकेतोरपत्यं यत्रास्य परितोपस्य
फलं दर्शयामि ।

विजयसेनः—देव इदमपि विज्ञापयामि । एवं सप्तधुपरिवारे हते
विन्ध्यकेतौ तमनुसृतासु सहधर्मचारिणीषु विन्ध्याशिखराश्रितेषु जनपदेषु
शून्यीभूते तत्स्थाने " हा तात हा मातः " इति कृतकृपणप्रलापा
विन्ध्यकेतोर्वैश्मन्याभिजात्यानुरूपा कन्यका तदुहितेत्यस्माभिरानीता द्वारि
तिष्ठति । तां प्रति देवः प्रमाणम् ।

सर्वासु दिक्षु जसृष्टोः मुक्तः सर्वेषां प्रहरणानामागुहानां निवहः समूहो येन च तयोक्तः ।
तूर्णं क्षीघ्रं खड्गमुत्साय कोशादाङ्गुल्यः । उत्पूर्वात्खनतेत्येप् । पश्चात्तदनन्तरं करिणां कराः
कुण्डा एव कदम्पस्नासा काननं तस्य छेदस्व स्त्रीकां केतिम् । अनायासेन राण्डनमिति
यावत् । कर्तुं प्रवृत्तः । सङ्घरावृत्ताम् । लक्षणमुक्तम् ॥ ९ ॥

पद्यामिति । एवमेव एव बलत्रितयं त्रिविधं करितुरणपदानिरूपं सेन्मगाकुलं व्याकुलं
कुर्वन् । कृपाणस्य खड्गस्य किरणैः क्षुरितो रूपितः अंसकूटोऽसशिखरदेशो यस्य स
तपोचाः । शस्त्राणां प्रहारशतेन जर्जरितं विगिन्मुरु विज्ञातं बद्धो यस्य रा तादृशः ।
चिराच्छ्रान्तः विन्ध्यकेतुः युधि विनिहतः । उदात्तालंकारः । वसन्ततिलका छन्दः ।
रुपा वरान्ततिलका तमजा अगौगः । इति तादृशणम् ॥ १० ॥ सत्पुरुषोचिता-
तदुक्तं—द्वाविमौ पुरुरौ लोके स्वर्गमण्डलभेदिनौ । परिधाह् योगयुक्तधर रणे चाभिमुखौ
हतः ॥ इति । मीढिता ख्यां प्राप्ताः । एकस्य बहुभिर्पातदित्याशयः । यन्धव्य परि-
वारस्य तैः सहितः सप्तधुपरिवारः तस्मिन् । सहधर्मचारिणीषु तत्पत्नीषु । कृतः कृपणः
दीनः प्रलाप भार्तरवो यया सा । आभिजात्यं नुलीनता तस्यानुरूपा । देवः प्रमाणं

राजा—यशोधरे गच्छे । त्वमेव वासवदत्तायाः समर्पय । वक्तव्या च देवी । भगिनीवद्व्या त्वयैव सर्वदा द्रष्टव्या । गीतनृत्तवाद्यादिषु विशिष्टकन्यकोचितं सर्वं शिषयितव्या । यदा वरयोग्या भविष्यति तदा मौ स्मारयेति ।

मतीदारी—यदेव आज्ञापयति । (जं देवो आणवेदि ।) (इति निष्क्रान्ता ।)

(नेपथ्ये बैतालिकः ।)

लीलामञ्जुमङ्गलोपकरणस्नानीयसम्पादितः

सर्वान्तापुरवारविभ्रमवतीलोकस्य ते संप्रति ।

आयासस्खलदंशुकाव्यवहितच्छायावदासैः स्तने-

रक्षितापरशातकुम्भकलशेयालंकृता स्नानभूः ॥ ११ ॥

राजा—(ऊर्ध्वनलोक्च ।) अये कथं नमोभ्यष्ययास्ते भगवा-
न्सहस्रदीधितिः । संप्रति हि ।

आभात्यर्काशुतापकथयिव शफरीद्वर्तनैर्दीर्घिकाम्भ-

श्चुभ्रामं वृत्तलीलादिधिलमपि शिखी बह्मभारं तनोति ।

मयाकर्णव्यनिर्गमे इत्यर्थः । विशिष्टकन्यकोत्तमकुलप्रसूता कन्या । बैतालिक इति । विविधेन तालेन चरतीति बैतालिकः योधरः । चरति इति ढक् । विविधताः प्रयोजनस्य इति वा ढक् । एतच्छब्दं भावप्रसङ्गे-तत्तत्प्रदरवचोभ्ये रागैस्तत्काल-
वाचिकैः श्लेषैः । सरभसमेव वितार्कं वाच्यन् बैतालिको भवति ॥ इति । लीलेति । ते तव स्नानभूः स्त्रीलया सवित्रासं युग्मयमे स्नानं तदेव महत्ते तस्य उपकरणानि यानि स्नानीयानि स्नानोपयुक्तगन्धनूनादीनि तानि सम्पादयितुं शीलमस्येति तस्य । सर्वो यौञ्जत पुरसम्बन्धी वारविभ्रमवतीलोकः वाराहनाजनस्तस्य । आयासेन श्रमेण स्त्राल्दु-
षदगुहं स्नानोत्तरीयं तेन अभ्यषाहिता अनाच्छन्नं वा छाया पान्तिः तथा अश्रुदरीः मीरवेन माममानः । छाया येषां ते तथा अश्रुदराद्यः तीरेनि वा । स्तनेः । अक्षिता अपरे शातकुम्भस्य गुरुत्वस्य वल्लभं यस्यां सा तथेय । संप्रति अलंकृता । ऊर्ध्वशालंकारः । शार्दूलविनीडितं वृत्तम् । लक्षणमुक्तं प्राक् ॥ ११ ॥

आभातीति । दीर्घिकाया उज्ज्वलताया जलं दातृत्वां मन्सप्रीतिराणावुद्गर्तनेक-
द्वारैः । अर्काशुतापेन सूर्यकिरणेनवा वधदिवाभानि । शिखी मधुरः । वृण्वीत्य-
दिधिले निम्नं । वृत्तलीलायां गूर्वनापात् दिधिलमिति वा । बह्मभारं निष्कण्ठं

छायाचक्रं तरुणां हरिणशिशुरुपेत्यालवालाम्बुलुटधः

सद्यस्त्यक्त्वा कपोलं विशति मधुकरः कर्णपालीं गजस्य ॥ ११ ॥

रुमण्यन् । उत्तिष्ठोत्तिष्ठ । प्रविश्याम्यन्तरमेव वृत्तयथोचितक्रियाः सत्कृत्य
विजयसेनं कलिहोच्छित्तये प्रेषयामः ।

(इति निष्क्रान्ताः सर्वे ।)

इति प्रथमोऽङ्कः ॥

॥ द्वितीयोऽङ्कः ॥

(ततः प्रविशति विष्णुकः ।)

विष्णुकः—ननु भणितोऽस्मीन्दीवरिकया यथा-आर्य उपवासनियम-
स्थिता देवी वासवदत्ता स्वस्तिवाचननिमित्तं शब्दोयेतोति । तद्यावद्द्वारा-
गृहोद्यानदीर्घिकायां स्नात्वा देवीपार्श्वं गत्वा कुत्कुटवाद् करिष्यामि ।
अन्यथा कथमस्माभिः सदृशा ब्राह्मणा रामकुले प्रतिग्रहं कुर्वन्ति ।
(नेपथ्यानिमुपगमवलोक्य) कथमेव प्रियवयस्योऽद्य देव्या विरहोत्फण्डाविनो-
दननिमित्तं धारागृहोद्यानमेव प्रस्थितः । तद्यावद्वयस्येन सहैव गत्वा यथो-
दितमनुष्ठास्यामि । (णं भणितोऽस्मिन्दीवरिभाए जह भञ्ज उववासणिभमद्विभा
देवी वासवदत्ता तोरिवाअण्णिमित्तं सहावेविति । ता आव धारापरुणाणविग्धिभाए
ण्हाइअ देवीपार्श्वं गदुअ कुत्कुटवाद् करिस्सं । अण्णहा कहं अङ्गणं सरिसा ब्रह्मणा
राभकुले पडिगाहं करेन्ति । कहं एतो विभवअस्सो भञ्ज देवीए विरहुरुत्फण्डाविणोवणा-
णिमित्तं धारापरुणाणं एव्व पत्थिदो । ता आव वअस्सेण सह एव्व गदुअ जहोदिदं
अणुचिदिसं ।)

छात्राभ्यासपत्रार्त्तनोति विस्तारयति । हरिणशिशुः आ रामन्तात् स्वान् जलमवान्
आलातीत्यालालम् । तस्मिन् यदम्बु तत्र लब्धः सन् तरुणां छायाचक्रमुपेति ।
मधुकरश्च गजस्य कपोलं सद्यः त्यात्वा कर्णपालीं श्रोत्रपुटे विशति । छायाच-
क्रमित्यर्थः । स्वभावोक्तिः । सम्परा वृत्तम् ॥ १२ ॥

ततः प्रविशतीति । स्वस्तिवाचनं स्वस्तिवाचनार्थं मन्त्रेणयनम् । शब्दाद्येत
आह्वयेदित्यर्थः । कुत्कुटवाद् दम्भार्थं वेदमज्ञानमपि उच्यते पठनम् । कुत्कुटोवृत्तवाद्
स्यात् इति मेदिनी । उच्छ्रष्टा अभिषण्णस्य स्मृतिः । सर्वेन्द्रियमुखास्वादो यत्रास्नीत्य-
भिमन्यते । तत्रास्तीच्छां ससद्गत्यामुच्छ्रष्टा कवयो विदुः ॥ इति तावदाणम् । तस्या विनोद-
नमपनयनम् । धाराग्रहं धारायन्त्रोपेतं ग्रहं धाराग्रहं धाराग्रहयुक्तमुद्यानं धारागृहोद्यानम् ।

१ रुद्रतकोचितः ० २ शम्भापथेत् ३ यथोदितं (जहोदिदं)

(ततः प्रविशति सौत्कण्ठो राजा ।)

राजा—

क्षामां मङ्गलमात्रमण्डनभृतं मन्दोर्ध्वमालापिनी-
मापाण्डुच्छविना मुखेन विजितप्रातस्तनेन्दुद्युतिम् ।सौत्कण्ठां नियमोपधासविधिना चेतो ममोत्कण्ठते
तां व्रष्टुं प्रथमानुरागजनितायस्थामिवाद्य प्रियाम् ॥१॥

विदूषकः—(उपसृत्य ।) स्वस्तिं भवते । वर्षतां भगवान् ।

(सोत्थि हृदि । वशु भवं ।)

राजा—(मिलेय ।) वसन्तक । कस्मात्प्रहृष्ट इव लक्ष्यसे ।

विदूषकः—अर्चति खलु देवी ब्राह्मणम् । (अचदिखु देवी वदणे ।)

राजा—यद्येवं ततः किम् ।

विदूषकः—(सगर्वम् ।) भोः । ईदृशः खलु ब्राह्मणः । यश्च-
तुषेदपञ्चवेदपट्वेदब्राह्मणसहस्रपर्याकुले राजकुले प्रथममहमेव देवीसकाशा-
त्स्वस्तिर्वायनं लभे । (भो । ईदृशो वशु वदणे । जो चउषेदपञ्चवेदपट्वेद-
बम्हणसहस्रपञ्जाउले राजउले पुष्टमं अहं एव देवीराभासादो सोत्थिनाआणं लहेमि ।)राजा—(विहस्य ।) वेदसंख्ययैवावेदितं ब्राह्मण्यम् । तदागच्छ
महाब्राह्मण । धारोगृहोद्यानमेव गच्छावः ।

विदूषकः—यदेव आज्ञापयति । (जं देवो आणवेदि ।)

राजा—गच्छावतः ।

क्षामामिति । निवमार्थं प्रतार्थमुपवासः तस्य विविलुप्तान् तेन हेतुना क्षामां
पृशाम् । मङ्गलानि षण्मूत्रनातामणितट्टादीन्त्येव मङ्गलमात्राणि मण्डनानि विभर्तीति
शाम् । गन्दं यथा तथा लक्ष्मेन प्रयत्नेनालङ्गीति तथा ताम् । आपाण्डुः छविः
कान्तियस्य तेनापाण्डुना मुखेन विजिता प्रातस्तनस्येन्दोद्युतिर्यथा ताम् । सौत्कण्ठां च ।
अत एव प्रथमानुरागेण जनिता अवस्था वृक्षत्वादिलक्षणा वस्त्रास्तामिव ता तथापुरा-
तिर्णो प्रियामय द्रष्टुं मम चेतः उत्कण्ठते उत्तुङ्गं भवति । उपमास्तभावोन्मयोः संसृष्टि-
रलंकारः । दादूळविक्रीडितं वृत्तम् ॥ १ ॥ चत्वारो वेदा येषां ते चतुर्वेदाः । एव-
गन्यन् । पश्येदेत्यादिः परिहृतायैमुक्तिः । महानाङ्गणेति उपहासार्थम् । अत्र महच्छब्दो
निन्दापरः । तत्तुङ्गं—अस्मि तैले तथा मति वेद्ये ज्योतिषके द्विजे । यात्रया पथि निद्रायां
महच्छब्दो न दीयते ॥ इति ।

विदूषकः—भो एहि गच्छावः । (परिक्रम्यावलोक्य च ।) भो वयस्य पश्य पश्य । अविरतपतद्विविधकुसुमसुकुमारशिलातलोत्सङ्गस्य परिमल-
निलीनमधुकरभरभग्नचकुलमालतीलतानालकस्य कमलगन्धग्रहेणोद्दाममारुत-
पर्यवैजुद्धबन्धूकबन्धनस्याविरलतमालतरुपिहितातपप्रकाशस्यास्य धारागृ-
होद्यानस्य सश्रीकताम् । (भो एहि गच्छ । भो वयस्य पेक्ष पेक्ष । अविरदपतन्त-
विविधकुसुममुडमालसिलाभलुच्छङ्कस्य परिमलनिलीनमधुकरभरभग्नचकुलमालतीलतानालकस्य कमलगन्धग्रहेणोद्दाममारुत-
जालास्य कमलगन्धग्रहेणोद्दाममारुतपर्यवैजुद्धबन्धूकबन्धनस्याविरलतमालतरुपि-
हितातपप्रकाशस्यास्य धारागृहोद्यानस्य सश्रीकताम् ।)

राजा — वयस्य साध्वभिहितम् । अत्र हि ।

वृन्तैः क्षुद्रप्रवालस्यगितामिव तलं भाति शेफालिकानां

गन्धः सप्तच्छदानां सपदि गजमदमोवमोहं करोति ।

पते चोन्निद्रपद्मच्युतबहलैरजःपुञ्जपिङ्गाङ्गरागा

गायन्त्यध्यक्तवाचः किमपि मधुलिहो वारुणीपानमत्ताः ॥१॥

विदूषकः—भो वयस्य एतदपि तावत्पश्य पश्य । य एषोऽवि-
रलपतत्कुसुमनिकरोऽद्यापि पत्रान्तरगलद्वर्षावसानसैलिलबिन्दुरिव लक्ष्यते

अधितं यथा तथा प्रतन्ति नानि विविधानि कुसुमानि तैः सुकुमारः सुदुस्पर्शं मनोहरो
वा शिलातलस्य उत्पङ्को मध्यप्रदेशो वत्र तन् पश्य तस्य । परिमलेन निलीनाश्च ते
मधुकराश्च तेषां भरणे भग्नानि चकुलानां मालतीलतानां जातिलतानां जालकानि पुष्पगुच्छा
यदिमस्तस्य । कमलानां गन्धस्य ग्रहेणोद्दामा उत्पङ्को यो मास्तस्तेन पर्यवैजुद्धानि
विकसितानि वग्धूराणां वग्धूपुष्पाणां वग्धवानि वृन्तानि वस्मिन् तस्य । अविरलाश्च ते
तमालतरवश्च तैः पिहितं निवारितं आतपप्रकाशः सूर्योत्प्लोको यस्मिन् तस्य । वयस्य-
वयसा तुल्य वयस्यः । 'नीवयोधर्म' इति यत् । वृन्तैरिति । शेफालिकानां निर्गुडीकुसुमानां
वृन्तैः बन्धनैः तलं भूमितलं क्षुद्रैः प्रवालैः अयेर्विदुमराण्यैः स्थगितमावृतमिव भानि ।
रासच्छदानां गन्धः सपदि नक्ष्ण गजमदस्य च आमोदः परिमलस्त्वस्य मोहं भ्रान्तिं
संगोति जनयति । उन्निद्रेभ्यो विकसितेभ्यः पद्मेभ्यः च्युत बहलः रजःपुञ्जः तेन पिङ्गः
पीतवर्णः अङ्गरागः अङ्गवर्णो येषां ते । बहलरजःपुञ्ज एव पीताङ्गरागो येषामिति वा ।
वारुणीपानेन पुष्पसममधुपानेन मत्ता अत एव अध्यक्तवाचः एते मधुलिहो मधुकराश्च
किमपि गायन्ति । उत्प्लोकाभ्रान्तिमूत्स्वभावोक्तीनां संसृष्टिः । स्मधरा वृत्तम् ॥ २ ॥
अविरलेति । अविरलं निरन्तरं यथा तथा पतन्नुसुमनिकरो यस्य सः । अद्यापि
पत्रान्तरेभ्यो गलन्तः वर्षावसानमलिलबिन्दवो यस्य स इव लक्ष्यते । तं पश्येति सम्बन्धः ।

॥ बहलो (बहलहा) • १ प्रतिजुद्ध (पडिजु •) • २ बहल ४ काणापिङ्गा • तेप्रवरा
(जिभरो भागव) • ६ वसानसमयसाहि • (वसानसमय •) •

सप्तपर्णपादपः । (ओ वअस्स । एद पि दाव पेस्स पेस्स । ओ एसो भवित्थपण्डित-
कुमुमणिअरो अज वि पत्तन्तरागळन्तवरिमावसाणसलिलविन्दू विअ लक्ख्खीभिदि
सत्तवण्णपाअओ ।)

राजा—वयस्य सम्यगुत्प्रेक्षितम् । बह्वेव सदृशं जलदसमयस्य । तथाहि ।

विभ्राणा मृदुतां शिरीषकुसुमश्रीहारिभिः शाद्वलैः

—कृत्पितकृष्टिमा मरकतक्षोदैरिव क्षालितैः ।

एषा संप्रति बन्धनाद्विगतोऽहं—लक्ष्मीमुक्ते-

रद्यापि क्षितिस्त्रिन्द्रगोपकशरीरं छन्दोऽव संलक्ष्यते ॥ १ ॥

(ततः प्रविशति चेटी ।)

चेटी—आज्ञास्मि देव्या वासवदत्तया । हजे इन्दीवरिके अय
मयागस्म्यमहर्षयेऽर्थो दातव्यः । तद्गच्छ त्वम् । शोफालिकाकुसुममाला
लघु गृहीत्वागच्छेति । एषाप्यारण्यना धारागृहोद्यानदीर्घिकाया यौवदेव
विकसितानि कमलानि नास्ताभिलाषिणा सूर्येण मुकुलाप्यन्ते तावदेव
लब्धवचित्यागच्छत्विति । एषा तपैस्त्रिणी तां दीर्घिकां न जानाति । तद्गृ-
हीत्वा तां गमिष्यामि । (नेपथ्याभिमुखमवलोक्य ।) ईत इत आरण्यके एहि ।
(आणत्तमि देवीए वासवदत्ताए । हजे इन्दीवरिए । अज्ज मए भगव्धिम्महेसिणो भग्गो
दादव्वो । ता गच्छ तुम । सेहालिआलुसुममासे लहु गोब्धिअ आअच्छेति । एसावि
आरणिआ धाराघरुज्जाणदीहिआए जाव एव विअसिआई कमलाई ण अत्थाहिआ-

विभ्राणेति । शिरीषकुसुमाना प्रिय शोभा हरन्तीति ते शाद्वले शादहरितप्रदेशौ मृदुतां
कोमलतां विभ्राणाः । क्षालितैः निर्मृष्टैः मरकतक्षोदैः मरकतखण्डैः सद्यस्तत्क्षणं वसित-
कृष्टिमा इव स्थिता । एषा भूमिः संप्रति बन्धनाद्विगलितैः बन्धूपुष्पाणामुक्ते पुनै
भद्यापि इन्द्रगोपकशरीरं छन्ना इव लक्ष्यते । शाद्वलविक्षोभित इत्यम् ॥ ३ ॥ हजे इति चेटी
प्रति सम्बोधनम् । 'दृष्टे हजे इलाहाने नीचा चेटीं सखीं प्रति' । इत्यगार । अगस्त्य
महर्षये । अत्र-अप्राप्ते मास्करे कन्यां शेषभूतौत्रिभिर्दाने । अर्थे द्युरागस्त्याय गौडदेश-
निवासिन ॥ इति ब्रह्मवैवर्ते । भीमपराक्रमोप-यस्तु भद्रपदस्यान्त उदिते फलशोबने ।
अर्थे द्यादगस्त्याय सर्वोन्नामोत्समेत स ॥ इति । पञ्चद्वयमुद्धृतं श्रीकृष्णसूरिभिः ।
अरण्ये भवा आरण्येण । 'अरण्यान्मनुष्ये' इत्यनेनारण्यलब्धद्वन्द्वम् । 'प्रत्ययस्यात्तात्' इति
इत्त्वम् । मुकुलाप्यन्ते मुकुलवदावहन्ति मुकुलायन्ते तथा क्लियन्ते । स्कुच्यन्ते इत्यर्थः ।

१ सम्यगुत्पलितं वयस्येन । अत्र हि बह्वेव २ अर्धं दातव्यम् ३ पुष्पा जे तः, ४ याव-
त्वेव शस्ताः सूर्येण न मुकुल्यन्ते कमलानि (जाव एव अत्था ० णधुवत्ताविज्जानि कमलाई)
नापदेवचित्यः, ५ मपः आरण्य ६ इत एहि आ

शिणा सुमेग मवस्त्रविज्वन्ति ताव एव लक्षुवं अवचिणुअ आअच्छदुसि । एसा तव-
स्मिणी तं दीहिअं ण ज्ञणादि । ता गेहिअ तं गमिस्सं । इतो इतो आरणिण एहि ।)

(ततः प्रविशत्यारण्यिका ।)

आरण्यिका—(संचाप्योद्वेगमात्रमगतम् ।) तथा नाम तादृशे वंश उत्पन्न-
यान्यजनमाज्ञाप्य स्थितया सांप्रतं परस्य मयाज्ञप्तिः कर्तव्येति नारित
खलु दुष्करं देवस्य । अथवा ममैवैष दोषो येन जानत्यापि न व्यापादित
आत्मा । तर्हि सांप्रतं करिष्यामि । अथवा दुष्करमिदानीं मया चिन्तितम् ।
वरमेवैतदपि । न पुनरात्मनो महार्घं वंशं प्रकाशयन्त्या मया लघूकृत
आत्मा । तत्का गतिः । यथापणितमनुष्ठास्यामि । (तव नाम तारिते वंसे
उपपन्नाए अण्णज्जणं आण्णाविअ दिवाए संपदं परस्स मए आणत्ती कादध्मेति णात्ति
यसु दुन्परं देवसस । अह्वा मह एव एतो दोसो जेण आणत्तीए वि ण वावादिओ
अप्पा । ता कि संपदं करिस्सं । अह्वा दुष्करं दाणि मए चिन्तिदं । वरं एव एव
वि । ण उण अप्पणो महणं वणं पआसअत्तीए मए लक्षुकिदो अप्पा । ता वा गइ ।
महभणिदं अणुविशिस्सं ।)

चेटी—इत एह्यारण्यिके । (इतो एहि आरणिण ।)

आर०—इयमागच्छामि । (भ्रमं नाटयन्ती ।) हजे दूरे किमद्यापि
दीर्घिका । (इमे आभच्छामि । इजे दूरे किं अत्रवि दिशिआ ।)

चेटी—एषा शेफालिकागुल्मान्तरिता । त्वेहि अवतरावः ।
(अवतरणं नाटयतः ।) (एषा शेफालिकागुल्मान्तरिता । ता एहि ओरस ।)

राजा—वयस्य किमन्यदेव चिन्तयसि । ननु ब्रवीमि बहुव
सदृशं जलदसमयस्येति । (विधाणा मृदुतामित्यादि पुनः पठति ।)

विदूषकः—(उक्तेषु ।) भोः त्वं तावदेतदन्यच्च पश्यन्नुत्कण्ठा-
निर्भरं विनोदयस्यात्मानम् । मम पुनर्बोद्धव्यस्य स्वस्तिवाचनवेलातिक्रामति ।
तथावद्दृष्टं त्वरितं दीर्घिकायां स्नात्वा देव्योः सकाशं गमिष्यामि । (भो
सुगं दाव एदं अण्णं अ पेक्कन्तो उज्जण्णिअरं विणोदेसि अप्पणं । मय उण बद्ध-
णस्स सोत्तिवाअणवेत्ता अदिकमदि । ता जाव अहं सुवरिअ दीहिआए ष्ठाइअ देवीए
सआसं गमिस्सं ।)

तादृशे मुग्धापेक्षे । वरं मनविप्रयम् । महार्घगुदारम् । लघूकृतः लक्षुतां नीनः । शुभः स्तम्बः ।

१ संचाप्यमात्रम् । २ उत्पन्ना दासजनमा । संचाप्यं (उपपन्ना दासजना आण्णाविअ
संपदं) । ३ चिन्तयसि । ४ देवीसकाशं ।

राजा—ननु मूर्खं पारंगता एव वयं दीर्घिमायाः । एषमने-
केन्द्रियभ्रुत्वातिशयमनुभवन्नपि नोपलक्षयसि । पश्य ।

ओत्रं हंसस्यनोऽयं सुस्रयति दयितानूपुरं ह्लादकारी
दृष्टिप्रीतिं विधत्ते तटतकविवरालक्षिता सौधपाली ।
गन्धेनाम्भोरुहाणां परिमलपटुना जायते प्राणसौख्यं
गात्राणां ह्लादमेते विदधाति मरुतो वारिसर्पकंशीताः ॥ ४ ॥

तदेहि दीर्घिकातरमुपसर्पावः । (परिक्रम्यावलोक्य च ।) वयस्य पश्य पश्य ।

उद्यानदेवताया स्फुटपट्टजकान्तिहारिणी स्वच्छा ।

दृष्टिरिध दीर्घिकेयं रमयति मां दर्शनेनैव ॥ ५ ॥

विदूषकः—(सकौतुकम् ।) भो वयस्य पश्य पश्य । कैषा कुसुम-
परिमलमुगन्धवेणिमधुकरावलिर्विदुमलतारणहस्तपट्टया उज्ज्वलतनुकोमल-
बाहुलता सत्य प्रत्यक्षचरीवोद्यानदेवता स्त्री दृश्यते । (भो वयस्य ऐक्य
पेनल । का एता कुसुमपरिमलमुगन्धवेण्यमहुअराइली विदुमलतारणहस्तपट्टया उज्ज-
वलतनुकोमलबाहुलता सत्य प्रत्यक्षचरी विअ उज्जाणदेवता इतिआ दीसइ ।)

राजा—(सकौतुकं विलोक्य ।) वयस्य निरतिशयस्वरूपशोभान-
नितबहुविकल्पेयम् । यत्तस्यमहमपि नावगच्छामि । पश्य ।

प्राप्ततास्तीरं प्राप्ता । अनेकानि च तानि शिद्वयाणि तेषां सुखातिशयमतिरयित
सुखमित्यर्थः । तदेव दर्शयति—ओत्रमिति । दयिताया प्रेयस्या नूपुरस्येव ह्लाद शब्दं
करोतीति तथा । दयितानुपूरं शिद्वितस्तद्वत् इत्यर्थः । अयं हंसस्य ओत्रं कर्णौ इत्यर्थः ।
सुस्रयति । तटतकणां विबोभयो लक्षिता दृष्टा सौधपाली तटस्थितादपक्षि दृष्टे
नयनयो प्रीतिं मुद विधत्ते । अम्भोरुहाणां परिमलेन पटुना स्फुटेन गन्धेन सौरभ्येण
प्राणस्य सौख्यं जायते । एते वारिसर्पकंशीता मरुतो वायव्यं गात्राणां ह्लादं विद-
धाति च । स्वभावोक्तिः । एषमरा छन्दः ॥ ४ ॥ उद्यानेति । सुगन्ता विनसितानां
पट्टजानां कमलानां कान्त्या दृश्यतीति हारिणीं मनोहरा । दृष्टिप्रेरकान्तिवत् हारिणी ।
स्वच्छा उद्यानदेवताया दृष्टि इव इयं दीर्घिका मां दर्शनेनैव रमयति । शिष्टोपमा-
लङ्कारः । आर्योपगीतिः ॥ ५ ॥

कुसुमेति । कुसुमानां केय्या यृतानां परिमलेन सुगन्धा वेणिसूत्रं मधुकरावली यस्या
सा । पक्षे कुसुममन्त्रमुद्यानस्थानां । वेणिभूता मधुकरावली यस्या सा । विदुमलत्वेन प्रवाण
त्वेन अरण्यं रक्तं दृष्टपत्रको मस्या । पक्षे हस्त इव पत्रको मस्या । उज्ज्वलतनी तनु
कोमला च बाहुलता मस्या । निरतिशया आर्यो स्वरूपशोभा च । तथा । निरतिशये
स्वरूपे च शोभा च ताभ्यामिति वा । जनिता बहुतो विख्याता कल्पना यया सा

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मिथ्या तत्खलु दृष्टमेव हि मया तस्मिन्कुंतोऽस्तीदृशी ।

भूर्ता स्यादित् कौमुदी न घटते तस्या विवा दर्शनं

केयं हस्ततलस्थितेन कमलेनालोक्यते श्रीरिव ॥ ६ ॥

विदूषकः—(निस्स्य ।) एषा खलु देव्याः परिचारिकेन्द्रीवरिकौ ।
तद्गुल्मान्तरितौ भूत्वा पश्यावः । (एषा कथु देवीए परिभारिआ इन्दीवरिआ ।
ता गुम्मन्तरिआ भविअ पेवखद्द ।)

(उभौ तथा कुस्तः ।)

चेटी—(कमलिनीपत्रग्रहणं नाटयन्ती ।) आरण्यके अवचिनु त्वं
पद्मानि । अहमप्येतस्मिन्नलिनीपत्रे शेफालिकाकुसुमान्यवचित्स्य देवीस-
काशं गमिष्यामि । (आरण्ये अवदणं पुत्रं पदुमाई । अहं वि एदस्मि नलि-
नीपत्रस्मि सेदालिआकुसुमाई अवदणअ देवीसआसं गमिस्सं ।)

राजा—वयस्य संलाप इव वर्तते । सदवहिताः शृणुमः । कदा-
चिदित एव व्यक्तीभविष्यति ।

(चेटी गमनं नाटयति ।)

आर०—हला इन्दीवरिके । न शक्नोमि त्वया विना मुहूर्तमप्यत्रा-
सितुम् । (हला इन्दीवरिए ण सक्कुणोमि तुए विणा मुहुत्तंवि एत्थ आसिटुं ।)

चेटी—(विदस्य ।) ग्राहशमस्य मया देव्या मन्त्रितं श्रुतं तौहशेन
चिरमेव मया विना त्वयासितव्यम् । (जादिसं अज मए देवीए मन्त्रितं सुई
तारिसेण विई एव्व मए विणा तुए आसिटव्वं ।)

तयोष्ठा । पातालेति । भुवनस्य महीलोवस्यावलोकनपरा नागकन्यया पातालादुत्थिता
किं स्यादिति विस्मयः । नेतस्मादित्याक्षिपति । तन्मिथ्या खलु । मया दृष्टमेव हि ।
तस्मिन्पाताले ईदृशी स्रग्वन्धसम्पन्ना पन्धका पुनः । इह भूर्ता धूर्तिमती कौमुदी स्यात् ।
एतदपि न । तस्याः कौमुद्या विवाददर्शनं न घटते संभवति । केयं तर्हि या हस्ततलस्थितेन
कमलेन धीः इव आलोक्यते । सन्देहासंसारः । शार्दूलविक्रीदितं वृत्तम् ॥ ६ ॥

यादृशं यत्प्रकारम् । स्याद्विवाहसम्बन्धीति गूढम् । मन्त्रितं भाषितम् । तादृशे न तदनु-

१ धिया, २ कुतस्वी, ३ रिक्ता आगच्छति (आगच्छाहि), ४ पद्मानि बहु
पुस्तकेषु, ५ नाटयं (नाटित),

आर०—(सविप दम् ।) किं देव्या मन्त्रितम् । (देवाए मन्त्रिद ।)

चेटी—ऐतत् । तदैवाह महाराजेन भणिता यथा—यदैवा विन्ध्य
केतुदुहिता वरयोग्या भविष्यति तदाह स्मारयितव्य इति । तत्साम्प्रत
महाराज स्मारयामि येनाभ्या वरनिर्तोपर्याकुलो भविष्यति । (एव ।
तदा एसा अ० महाराएण भणिदा चह चदा एसा विन्ध्यकेतुदुहिदा वरजाग्या भवि
स्सदि तदा अह सुमराइक्याति । ता सपद महाराज सुमरावमि जेग से वरबिन्ता
पजाउलो भविस्सदि ।)

राजा—(सख्यम् ।) इय सा विन्ध्यरेतोर्दुहिता । (सानुताप्मः ।)
चिरं मुपिता स्मो वयम् । वयस्य निर्दोषदर्शना कन्यका खल्वियम् ।
विश्रब्धमिदानीं पश्याम ।

आर०—(सरोष कर्णौ पिधाय ।) तद्गच्छ त्वम् । न मम त्ययासत्र
द्वप्रलापिन्या प्रयोजनम् । (ता गच्छ तुम । न गह तुए अताबद्धपलाविणीए
पमोभण ।)

(चेत्यपस्य पुष्पावचय नाटयति ।)

राजा—अहो सुतरा प्रकटीकृतमामिनास्य भीरतया । वयस्य
✓ वय खल्वसौ य एतदङ्गस्पर्शमुत्तमाजन भविष्यति ।

(आरम्पिका कमलावचय नाटयति ।)

विदूषकः—भो वयस्य पश्य पश्य । आश्चर्यमाश्चर्यम् । एषा
सलिलचलत्करपल्लवप्रभाविस्तृतेनोपहसितशोभ करोति कर्मलवनमवाचि
न्वती । (भो वयसस केवळ पक्ख । अचरिअ अचरिअ । एसा सलिलचलत्कर
पल्लवपट्टावित्पिदेण आहसिअतोह केरेदि कमलवण अवचिन्वती ।)

राजा—वयस्य सैत्यमेवैतत् । पश्य ।

रोषादित्यर्थः । सानुताप्मनुत्तरेण पचात्तापेन सहित यथा तथा । विस्मय यथा तथा ।
असम्बद्ध सदर्थैरहितमनर्थकमिति यावत् । यदा वरयोग्या भविष्यतीत्यादि प्रलपतीति
तथा तथा । एषा नमोक्ति । एव सानुतापि इमानसम्बद्धप्रकाशिनी प्रियवदप्रमादाये
गौतम्ये निवेदयिष्यामाति शकुन्तलावाक्यम् । एषा कमलानि अवचिन्वती सलिले
जल जान्ती । वरणावस्य प्रभा तस्या विस्तृतन विस्तारेण प्रसरणेनेत्यर्थः ।

१ तदाह म० । यथा—येषा तद० चदा २ तथा व० (“तए व०”) ३ चिरम् ४ एव
नास्ति कचित् ५ विन्ध्यरेतोर्दुहिता (विन्ध्यरेतोर्दुहिता) ६ कमल = खल्व

अच्छिन्नामृतविन्दुवृष्टिसदृशीं प्रीतिं वदत्या दृशां
याताया विगलत्पयोधरपटाद्वृष्टव्यतां कामपि
अस्याश्चन्द्रमसस्तनोरिव करस्पर्शास्पदत्वं गता
नते यन्मुकुलीभवन्ति सहसा पद्मास्तदेवाद्भुतम् ॥ ७ ॥

आर०—(अमरार्थोपा नाटयन्ती ।) हा धिक् हा धिक् । एते
खल्वपरे परित्यज्य कमलिनीं नीलोत्पलवनानि समापतन्तो निपुणतरं
बाधमाना आयासयन्ति मां दुष्टमधुकराः । (उत्तरीयेण मुखं पिधाय सभयम् ।)
हला इन्दीवरिके परित्रायस्व मां परित्रायस्व माम् । एते खलु दुष्टमधु-
कराः परिभविष्यन्ति । (इदि इदि । एदे वरु अवरे परिचदभ कमलिनीं
नीलुत्पलवणाई रामपठन्ता पिउणभरं बाधन्ता आभासअन्ति मं दुमहुभरा । इत्ता
इन्दीवरिण परिताण्दि मं परिताण्दि मं । एदे वरु दुमहुभरा परिभविस्सन्ति ।)

विदूषकः—भो वयस्य पूर्णास्ते मनोरथाः । यावदेव गर्भवास्याः
सुता नागच्छति तावदेव त्वमपि तूष्णीको भूत्योपसर्प । एषापि सलिल-
शब्दसूचितेन पदसंचारेणेन्दीवरिकागच्छतीति ज्ञात्वा त्वामेवावलम्बिष्यते ।
(भो वयस्य पुष्पा दे मनोरथा । जाव एव्य गर्भवासीए सुता न आभच्छदि वाष
एव्य तुम वि तुण्डीको भविअ उवत्तप्प । एत्ता वि सलिलसदृमृदेण पभसंचारेण इन्दी-
वरिआ आभच्छदिसि जाणिअ तुम एव्य ओलम्बिस्सदि ।)

राजा—साधु वयस्य साधु । कालानुरूपमुपदिष्टम् । (शयान्मिक ।
समीपमुपसर्पति ।)

अच्छिन्नेति । दृशां नयनानां पश्यतामित्येव । दृशेति पाठे अवलोकनेनेत्यर्थः ।
अच्छिन्ना अनवरता या अमृतविन्दुता वृष्टिस्तस्याः सदृशी प्रीतिमानन्दे पदस्याः ।
विगलन्त्यः पयोधरपटः स्तनान्मुक्तं तस्मात्कामपि अनिर्वचनीयां दृष्टव्यतां दर्शनीयतां
यातायाः । चन्द्रमसः पक्षे विगलत्पण्डितः य पयोधरो मेघः स एव पटस्तस्मात् ।
अतश्चन्द्रमस्तनोरिव अस्याः करस्पर्शास्पदत्वं हस्तगर्भस्य पक्षे किरणगगरेस्य
आस्पदत्वं स्थानतां गता एते पद्माः कमलानि । या पुंसि पद्ममिति पुद्गिता । सहसा
न मुकुलीभवन्ति इति यत्तदेवाद्भुतम् । विशेषोक्तिः । दार्दूरदिविदिने वृक्षम् ॥ ७ ॥
अपरे दुमुमगनापदेम्याकृताः प्रथमे । एते अन्ये इत्यर्थः । समापतन्तः संभूवाभिग-
च्छन्तः । निपुणतरं समधिकम् । द्विगुणगमिति ग्राहीयाप्याढः । परिभविष्यन्ति
मामाश्रमेसुरित्यर्थः । एते दान्तलेत्रे—इत्ता परित्रायेशां मामनेन सुरिनीनेन मधुरे-

१ वृष्टिपान. २ दृशा. ३ मेघार्थे, नाटयन्ति. ४ परिचदं कमलनिर्गतं वदयन् समार-
द्विगुणगमितायाः (१ विविदिअ कमलनीदुत्पलवर्गं यथा० द्विगुणइत आ०). ५ विदुषादि.
६ एता इती (एता इती). ७ भूतेन (सज्जिदेण). ८ स्वयमेव स्थापय (ताअ एअ तुम).

आर०—(पद्मशब्दाकर्णन नाटयन्ती ।) इन्दीवरिके लघूपसर्प लघु-
पसर्प । आकुलीकृतास्मि दुष्टमधुरैः । (इन्दीवरिण । लहु उग्रतम लहु
उग्रतम । आउलीखिदक्षि दुष्टमधुरैर्हि । (राजानमवलम्ब्यते ।)

(राजा कण्ठे प्लवति । न्वराणिकेत्तरीम मुलादपनीय
राजानमपस्यन्ती अमरावलोचन नाटयति ।)

राजा—(स्वेत्तरीयेन अमरानिवात्यन् ।)

अथि विसृज विपाद भीरु भृङ्गास्तवैते
परिमलरसलुब्धा वक्रपदे पतन्ति ।
विकिरसि यदि भूयस्त्रासलोलायताक्षी
कुवलयधनलक्ष्मीं ताकुतस्त्वा त्यजन्ति ॥ ८ ॥

आर०—(राजानं दृष्ट्वा साध्वस गच्छयन्ती ।) कथं नैवेन्दीवरिका ।
(सभय राजानं त्यक्त्वापसरन्ती ।) इन्दीवरिके । लघ्वागच्छ लघ्वागच्छ ।
परिश्रायस्व माम् । (वह ण एसा इन्दीवरिआ । इन्दीवरिण । लहु आअच्छ
लहु आअच्छ । परिताएहि म ।)

विदूषकः—भवति सकलैर्दृष्ट्वीपरित्राणसमर्थेन वत्सरानेन परिश्रा-
यमाणा चेटीमिन्दीवरिकामाक्रन्दसि । (रोहि राजन्मुखीपरिस्ताणामत्येन
वच्छराएण परिताअन्ती चेडि इन्दीवरिअ अक्रन्दसि ।

(राजा "अथि विसृज" इत्यादि पुन पठति ।)

आर०—(राजानमवलम्ब्य ससृह सलज्ज वात्सल्यतम् ।) अयं खलु स
महाराजो गत्याह तातेन टला । स्थाने खलु तातस्य पक्षपातः ।
(आकुलता नाटयति ।) (अथ खलु सो महाराजो अस्म अह तादेण दिण्ण
ठागे खलु तादास पन्थवाधो ।)

पायस्यमानामिति । गर्भादारभ्य दासी गर्भदासी । शृण्णीक मौनी । लघु शीघ्रम् ।
अथीति । अथि भीरु विपाद मुख । एते परिमलरसे सौमण्यात्वादे मुग्धा भृङ्गा
नव वक्रपदे पतन्ति । त्रासेन भयेन छोडे खले आधते दीर्घे अक्षिणी शय्या
सा त्व यदि भूय कुवलयधनलक्ष्मीं इत्युक्तो दृष्टिपातेन विकिरसि तर्हि त्वा पुन
परित्यजन्ति । न त्यजेयुरेव । मालिनी वृष्टम् । ननमयययुक्तेय मालिनी भोगि
लोके । इति तत्त्वार्थम् ॥ ८ ॥ स्थाने युक्त । पक्षपात अतिशयित प्रेम ।

चेटी—आयासिता खल्वारण्यिका दुष्टमधुकरैः । तद्यावदुपसर्प्य समाश्वासयामि । आरण्यिके मौ निमिहि । एषोपगताभिः । (आभा-
मिभा कञ्च आरण्यिका दुष्टमधुकरैर्हि । ता जाय उवसपिअ समस्साक्षेमि । आरण्यि-
का भआदि । एसा उवअदम्हि ।)

चिद्रूपकः—भोः अपसरापसर । एषा सखिन्दीवरिकागता । ऐतं
वृत्तान्तं प्रेक्ष्य देव्यै निवेदयिष्यति । (भङ्गुत्या निर्दिश्य ।) तदिवमेव
कदलीगृहं प्राविश्य मुहूर्तं तिष्ठावः । (भो ओसर ओसर । एसा कञ्च इन्दी-
वरिका आभदा । एदं उचन्ते पेक्खिअ देवीए निवेदइस्सदि । ता इमं एव कदलीपरं
पविसिअ मुहुत्तं विट्ठ ।)

(उभौ तथा कुतः ।)

चेटी—(उच्यते कपोली स्पृशन्ती ।) हृष्टे आरण्यिके । कमलसदृ-
शस्य तव वदनस्यायं दोषो यन्मधुकरा एवमपराध्यन्ति । (हस्ते गृहीत्वा ।)
तदेहि गच्छावः । परिणतो दिवसः । (ह्ये आरण्यि कमलसोरिस्सा तुइ वम-
णस्स अभे दोसो जं महुअरा एव्मं अवज्जन्ति । ता एहि गच्छाव । परिणतो दिअहो ।)

(गमने नाटयतः ।)

आर०—(कदलीगृहाभिमुखमवलोक्य ।) हृष्टे इन्दीवरिके अति-
शिशिरतया सलिलस्योत्सृम्भ इव समुत्पन्नः । तच्छनैः शनैर्गच्छावः ।
(ह्ये इन्दीवरिए अदिठितिरदाए सलिलस्स ऊरुअम्मो विअ समुत्पण्णो । ता सज्जिअं
गणिअ गच्छाव ।)

चेटी—तथा । (तह ।)

(इति निमग्नो ।)

चिद्रूपकः—भोः एहि निष्क्रामावः । तां गृहीत्वैषा दाम्प्याः मुतेन्दीव-
रिका गता । (भो एहि निमग्न । तं गोहिअ एसा दागोए मुत्त इन्दीवरिका गदा ।)

राजा—(निश्चम्य ।) वधं गता । सते वसन्तक । न खल्वविघ्न-
मभिरूपितमधन्यैः प्राप्यते । (निक्षेप्य ।) सते पश्य पश्य ।

कर्मण्यपि ऊर्ध्वरेखा । वानुत्पन्ना प्रियवर्णादयम् । अतिप्रमोदितदिनम्—एते
वानुत्पन्ना-अदो सिद्धयः अर्थितार्थमिदयः । इति ।

१ वा रेखीः वा रेखीः । एतत्पदार्थः (वा अर्धं एता आभरति) । २ नोने (ता ११) ।

३ कर्मणः । ४ अमृतमय-नद्या कुतः । इत्यधिकं वदन् इत्यर्थः ।

आवद्धमुखमपर्वं कण्टाकितं कमलकाननं तस्याः ।

सुकुमारपाणिपल्लवसंस्पर्शसुखं कथयतीव ॥ ९ ॥

(नि.श्रव.) सखे । क इदानीमुपायः पुनस्तां द्रष्टुम् ।

विदूषकः—भोः त्वमेव पुत्तलिकां भङ्क्त्वेदानीं रोदिवि । न
मम खलु द्राक्षणस्य वचनं करोषि । (भो तुमे एष पुत्तलिभ भविष्यति
रोदिसि । न मद वल्लु यत्नस्तत्र वचनं करोषि ।)

राजा—किं मया न कृतम् ।

विदूषकः—तदिदानीं विस्मृतम् । यथा तूष्णीको भूत्योपसर्पेति
मया भणितम् । अतिसंकटे यद्भवान्प्रविश्यालीकपाण्डित्यदुर्विदग्धतया
“ अयि निसृज विषादम् ” इत्येतैरन्यैश्च कटुवचनैर्निर्भर्त्स्य सांप्रतं किं
रोदिवि । पुनरप्युपायं पृच्छसि । (तं शणिं विमुमरिदं । जह तूष्णीको भविष्य
उपसर्पेति मए भगिर्द । अदितंकटे ज भवं पकिदिभ अलिअपविषादुब्बिदसदाए अइ
विसिज विसादेति एदेहि अणेहि अ कडुअदभणेहि णिभविअ सपदं किं रोदिसि ।
पुणे नि उवाअं पृच्छसि ।)

राजा—कथं समाश्वासनमपि निर्भास्सितामिति भाणितं मूर्खेण ।

विदूषकः—ज्ञातमेव कोऽत्र मूर्ख इति । तत्किमेतेन । अस्तमया-
निलापी भगवान्सहस्ररश्मिः । तदेहाम्पन्तरमेव प्रविशावः । (जानिदं
एष को एष मुक्तीति । ता किं एदेण । अत्यमगाहिलासी भअदं सदस्सरसी ।
ता एहि अचन्तर एष पविशन् ।)

राजा—(विलोम्य) अये परिणतप्रायो दिवसः । अहह । संप्रति हि-

हत्वा पद्मयमद्युतिं प्रियतमेवेयं दिनध्रीर्गता

रागोऽस्मिन्मम चेतसीय सचित्तुर्विम्बेऽधिकं लक्ष्यते ।

आवद्धेति । इदं कमलकाननं पद्मरुचं आवद्धं मुकुलितं गुह्यं यस्य तदावद्ध-
मुखमपि । कण्टाकितं सप्तातकण्टकं सरोमयं च खलु । तस्या आरब्धिकायाः यः
सुकुमारः पाणिफत्र. तस्य संस्पर्शेन जातं सुखं कथयतीव । उपदेशालंकारः ।
पथार्यावृत्तम् ॥ ९ ॥ पुत्तलिकां पाषाणिकाम् । अतिसंकटे इति सोपद्रुतम् ।
अलीकपाण्डित्यं मिथ्याविदग्धं तेन दुर्विदग्धः सामिमान पण्डितमन्य इत्यर्थः ।
तस्य भावस्तथा तथा । अस्तमयमभिलष्येऽभाषणमयानिलापी आग्रस्तमय इत्यर्थः ।
कृतचेति । इयं दिनध्रीः पद्मरुचस्य वान्ति शोभां हत्वा प्रिया आरब्धिका एव गता ।
अस्मिन्पुरोऽश्मनि सचित्तुर्विम्बे मम चेतसि इव रागो रक्षितो अनुशान्तो अधिकं

१ अभ्युपायः २ मे दुर्विम्बे (मे मुखरुचम्). ३ तदा भगिन्... विदूष... 'अयि...
कटुवचनैः भङ्क्त्वा सम्पन्नः. ४ एहीनः. ५ दिनमकरः (दिनमयो).

चक्राहोऽहमिव स्थितः सहचरं ध्यायन्नलिन्यास्तटे

संजाता सहसा ममेव भुवनस्याप्यन्धकारा दिशः ॥ १० ॥ ✓

(इति निष्क्रान्ताः सर्वे ।)

इति द्वितीयोऽङ्कः ।

तृतीयोऽङ्कः ।

(ततः प्रविशति मनोरमा ।)

मनोरमा—आज्ञप्तास्मि देव्या वासवदत्तया हजे मनोरमे यः स
साङ्कृत्पायन्यार्यपुत्रस्य मम च वृत्तान्तो नाटकोपनिषद्भूतस्य नर्तित-
न्यशेषमद्य युष्माभिः कौमुदीमहोत्सवे नर्तितव्यमिति । ह्यः तत्त्वारण्य-
कया प्रियसखया शून्यहृदयवान्यथैव नर्तितम् । अद्य पुनर्वासवदत्ताभूमि-
कया तया यदि तथा क्रियते ततोऽवश्यं देवी कुप्यति । तत्कुत्र तावत्तां
प्रेक्ष्योपालक्ष्ये । (विलोक्य ।) एषारण्यिकात्मनैव किमपि किमपि मन्त्र-
यमाणा दीर्घिकातीरे कदलीगृहं प्रविशति । तद्गुल्मान्तरिता भूत्वा श्रोप्यामि
तावदस्या विश्रब्धजल्पितानि । (आणताहि देवीए वासवदत्ताए हजे मनोरमे
जं तं संकिचायणीए अवउत्तस्स मम अ उत्तन्तं गाइओवणिबई तस्स णविद्वसेसं

दस्मते । वक्राहः चक्राहः अहमिव सहचरी ध्यायन् नलिन्याः तटे स्थितः । दिशः
मम इव भुवनस्यापि सहसा अन्धकाराः अन्धकारवत्यः । अनाह्लादकरा इत्यर्थः । आताः ।
' अशो आदिभ्योऽच् ' इति मत्वर्थायः अच् । उपमा । शार्दूलविक्रीडितं वृत्तम् ॥ १० ॥

इत आरभ्याङ्कसमाप्तिं यावत्प्रतिमुखगर्भमन्धी । तत्रादौ वत्सराजारथिकाममा-
गमहेतोरनुरागबीजस्य द्वितीयाङ्कोपक्षितस्य मनोरमाविषयकान्यां शायमानतया
किञ्चिद्वचस्य नारावदत्तयाऽज्ञाततया नाल्पस्य दृष्ट्यादयस्त्वयोर्योद्भेदः प्रतिमुरासन्धिः ।
साङ्कृत्यायनी नाम वाचित्परिमाजिका प्रत्यनिर्माणसुखस्य वासवदत्ताया विनोदयित्री ।
नर्तितन्यशेषं नाटयितव्यशेषम् । कौमुदीमहोत्सवे आश्विनस्य शुर्णिमायां क्रियमाणो
त्सवे । शून्यमन्यनिषयगतं हृदयं यस्याः सा । हृदयेनाभनिर्दिनैत्यर्थः । तया ।
भूमिका येषः । लपालक्ष्ये दोषं दास्यामि । मन्त्रयमाणा आत्मना म्माहरन्ती ।
गुल्मः कृतागहनं तेनान्तरिता पिहित्वा । विष्रब्धजल्पितानि स्वैरभाषितानि ।

१ यन्ता • अ प रित (चरितं) . २ वासवदत्ताया येषं कृत्वा तथा नर्तिते देव्याः कौमो
भविष्यति (• इत्ताए येष कदुअ तह णविदे देवीए पोरो दुविसादे) .

अत्र तुद्गेहि कोमदीमहसने णविद्वन्ति । दिव्यो यस्तु आरणिआए पिअसहीए सुण-
न्दिअआए अण्णहा एअ णचिदं । अज्ज उण वासवदत्ताभूमिआए ताए जइ तह करी-
अदि तदो अयस्सं देवी कुप्पदि । ता कहिं दाव ता पेक्खिअ उवालमिस्सं । एसा
आरणिआ अप्पणा एज्ज किं वि किं वि मन्तअन्ती दिग्घिआतीले कदलोपरत्त
पविसदि । ता गुम्भन्तरिआ भविअ सुणिस्सं दाव से विसज्जणप्पिदणि ।)

(ततः प्रविशत्योक्तस्या कामावस्थां नाटयन्त्यारण्यिका ।)

आर०—(निःश्वस्य ।) हृदय दुर्लभजनं प्रार्थयमानं त्वं कस्मान्मां
दुःखितां करोषि । (हिअ दुक्खज्जणं पत्यअन्तो तुमं कीस मं दुक्खित्थं करोसि ।)

मनो०—तदेतवस्याः शून्यहृदयत्वस्य कारणम् । किं पुनरेव प्रार्थयते ।
अवहिता तावन्गोचर्यामि । (स एद एदस्य सुणन्दिअभतणस्स कारणं । किं उण
एसा पत्तेदि । अवहिदा दाव सुणिस्सं ।)

आर०—(साधुम् ।) कथं तथा नाम सौम्यैर्दर्शनो भूत्वा महाराज
एवं संतापयति माम् । आश्चर्यमाश्चर्यम् । (निःश्वस्य ।) अथवा ममैवैषाऽभाग-
धेयता । न पुनर्महाराजस्य दोषः । (कहं तह णाम सोम्मदंसणो भविअ
महाराओ एअवं संदोपेदि मं । अवरिअं अवरिअं । अहवा मह एअ एसा भभाअहेअवा ।
ण उण महाराअस्स वोसो ।)

मनो०—(स्याप्पम् ।) कथं महाराज एवास्याः प्रार्थनीयः । साधु
प्रियसखि सौधु । आभिजात्यसदृशस्तेऽभिलाषः । (कहं महाराओ एअ से
पत्थणिज्जो । साधु विअसही माहु । अभिजाअवरिओ वे अहिलासो ।)

आर०—कस्मै तावदेतं वृत्तान्तं निवेद्य सहस्रवेदनमिव दुःखं करि-
ष्यामि । (विचिन्त्य ।) अथवा अस्ति मे हृदयनिर्विशेषा प्रियसखी मनो-
रमा । तस्या अप्येतल्लज्जया न पारयागि कथयितुम् । सर्वथा मरणं वर्ज-
यित्वा कुतो मे हृदयस्यान्या निर्वृतिः । (कस्स दाव एदं उत्तन्तं निवेदिअ
सज्जवेअणं विअ दुक्खं वाअस्सं । अहवा अत्थि मे दिअअणिअिसेसा विअसही
मणोरमा । ताए वि एदं लज्जाए ण पोतेमि कहिदं । सव्वहा मरणं वज्जिअ कुदो मे
दिअअस्स अण्णा णिण्णुदी ।)

दुर्लभजनं वत्सराजमित्यर्थः । प्रार्थयमानमभिलाषम् । अवहिता सावधाना । अभागधेयता
मन्दभाग्यत्वम् । हृदयाभिर्गतो विशेषो यस्या सा । पारयागि क्षान्तेमि । निर्वृतिः सुखम् ।

१ त्थारण्यिका । (आ०—कामावस्था नाटयन्ती निःश्वस्य ।) . २ शोभन (शोहन०) .
३ साधु प्रियसखि . ४ इदानी (वार्ति) .

मनोरमा—(साध्वम् ।) हा धिक् हा धिक् । अतिभूमिं गतोऽस्या-
स्तपस्विन्या अनुरागः । तत्किमिदानीमत्र करिष्यामि । (हृदि हृदि । अदि-
भूमिं गतो से तवस्तिष्ठाए अणुरागो । ता किं दाणि एव करिस्सं ।)

आर०—(साधिलयम् ।) अयं स उद्देशो यस्मिन्मधुकैराया-
स्यमानावलम्ब्य महाराजेन समाश्वासितास्मि भीरु मा विभीहीति । (अयं
सो उद्देशो जस्मिं महुरोहि आआसिजन्ती ओरुध्विअ महाराएण समस्सासिदहि
भीरु मा गभाहिसि ।)

मनोरमा—(सध्वम् ।) कथमेपापि दृष्टा महाराजेन । सर्वयास्यस्या
जीवितस्योपायः । यावदुपसृत्य समाश्वासयाम्येनाम् । (सहसोपसृत्य ।) युक्तं
नाम हृदयस्यापि लज्जितुम् । (क्वं एसा वि दिष्टा महाराएण । सन्धहा अग्नि
रो जीविदस्स उवाओ । जाव उवराध्विअ समस्तासेमि नं । युतं नाम दिअअस्स
नि लज्जिदुं ।)

आर०—(संतप्तमात्मगतम् ।) हा धिक् हा धिक् । सर्वं श्रुत-
मेतया । तदत्र युतमेव प्रकाशयितुम् । (प्रकाशं हस्ते गृहीत्वा ।) प्रिय-
सखि मा कुप्य मा कुप्य । लज्जेवात्रापराध्यति । (हृदि हृदि । सर्वं मुदं
एसाए । ता एव युतं एव पआसदुं । विअसहि मा कुप्य मा कुप्य । लज्जा एव
एव अवरज्जहि ।)

मनो०—(सहर्षम् ।) सखि अलं शङ्कया । एतन्म आत्तश्च ।
सत्यमेव त्वं महाराजेन दृष्टा न वेति । (सदि अलं संकाए । एदं मे
भाअन्त । सर्व एव युतं महाराएण दिष्ट न वेति ।)

आर०—(सलज्जमधोमुखी) श्रुतमेव प्रियसख्या सखे । (मुदं
एव पिअमहीए सर्वं ।)

मनोरमा—यदि दृष्टा महाराजेन त्वं तदलं संतापितेन । स एवै-
दानीं दर्शनोपायपर्याकुल्य भविष्यति । (जद दिष्टा महाराएण युतं ता अलं
संतपिदेण । सो एव दाणि दंणोवाअपप्पाउलो मविस्सदि ।)

अतिभूमिं परी कोटिम् । तपस्विन्याः अनुकम्पयायाः । वराक्या इत्यर्थः । हृदयस्यापि
स्वहृदयादध्यातिरिक्ताया ममेत्यर्थः । आत्मगतं, प्रगटं—सर्वश्राव्यं प्रकाशं स्यादश्राव्यं
स्वगतं मतम् । इति दशरूपके । दर्शनोपायपर्याकुलः दर्शनोपायचिन्ताव्यमः ।

॥ आर०—अयं । सखीजनः पक्षपातेन मन्त्रयते । अयि सखि-
पक्षपातिनि । देवीगुणनिगडनिबद्धे खलु तस्मिन्ने कुत एतत् । (अं
सखीजनो पक्षपादेण मन्त्रेति । अहं राक्षसपक्षादिभिः । देवीगुणनिगडनिबद्धे क्व
तस्मिन्ने पक्षे कुतो एतत् ।)

॥ मनोरमा—(विहस्य ।) हला अपण्डिते कमलिनीबद्धानुरागोऽपि
मधुकरो मालतीं प्रेक्ष्याभिनवरसास्वादलम्पटः कुतस्तामनासाद्य स्थितिं
करोति । (हला अपण्डिते कमलिनीबद्धानुरागो वि मधुकरो मालतीं पक्षिभिर-
अहिर्नरसास्वादलम्पटो कुतो तं भण्णासादिभ्य इति चेदि ।)

॥ आर०—किमेतेनासंभावितेन । तैदेहि । अधिकं खलु शरदा-
सपेन संतप्तान्यद्यापि न मेऽङ्गानि संतापं मुञ्चन्ति । (किं एदिना असंभा-
विदेण । ता एहि । अहिभ्यं क्व शरदाश्वेण संतप्ताः अत्र नि ण मे अङ्गाः संतापं
मुञ्चन्ति ।)

॥ मनोरमा—अयि लज्जालुके न युक्तमेतदवस्थां गतयापि त आत्मा
प्रच्छादयितुम् । (अहं लज्जालुके न युक्तं एतावत् गतापि वि दे अत्मा पच्छादयितुम् ।)

॥ मनोरमा—अयि अविश्रम्भशीले किमिवानी प्रच्छादयसि । निश्वा-
सनिभविनिर्गतो दिवसं रात्रिमपि तवानुरागोऽविरतपतत्कुसुमशरशरनि-
बद्धप्रवृत्तहुङ्कारशब्द इव न मणति । (आत्मगतम् ।) अथवा न खल्वयं
कालं उपालम्भस्य । तस्यावसलिनीपत्राण्यस्या हृदये दास्यामि । (अथाय

देवीगुणा एव निगडः लोहबन्धस्तेन निबद्धे । मालतीं जातिपुष्पम् । लम्पटो लोलुरा ।
स्थितिं करोति स्वास्थमेति । लज्जां लज्जति इति लज्जालुके । ' भित्तवादिभ्य उपलस्या-
नम् ' इति वार्तिकेन डः । सैव लज्जालुका । अविश्रम्भशीले प्रवृत्त्यात्मन्यविधासिनि ।
निश्वासनिभविनिर्गतः निश्वासच्छलेन विनिर्गतः । अविरतं पतन्यः कुसुमशरस्य मदनस्य
शरनिबद्धो वाणसमस्तस्मात्प्रवृत्तः हुङ्कारशब्द इव । न मणति न तवावस्थां कथयति किम् ।

१ एतदावयव नास्ति पुस्तकान्तरे. २ सखीजनपक्षपातेन मन्त्रयते. (सखीजनपक्ष-
पातेन मन्त्रेति). ३ एतन्नास्ति कश्चित्.

४ अस्य स्थाने—आसनिभासिर्गतो दिवस रात्रिमपि तवानुरागः ।
अविरतपतन्यममशरशरतद्हुङ्कारशब्द इव ॥
(सासणिडा गिणमिओ दिमहं रतिवि हुज्ज अणुरागो ।
अविरतपतन्यममशरशरतद्हुङ्कार शब्दो ॥) इति पद्य कश्चित्.

५ तत्तावत्.

दीर्घिकायां नलिनीपत्राणि शृङ्खलारण्यिकायां हृदये दंष्ट्री ।) समाश्रंसितुं सखी
समाश्रंसितुं सखी । (अहं अनिसंममोले किं दाणिं पच्छादेति । जीसासगिह-
विणिग्गओ दिअईं रतिं वि तुज्जं अणुराओ अविरवपंडितकुमुमसात्तरागिवहपउत्तहुंकार-
सरो विअ ण भणइ । अहवा ॥ हु अअं कालो उज्जलम्महम्म । ता वाव नलिनीपत्ताई
से दिअए दाइस्स । समस्ससदु सडी समस्ससदु सडी ।)

(सतः प्रविशति विदूषकः ।)

विदूषकः—अतिमहान् खलु प्रियवयस्यस्यारण्यिकाया उपर्यन्तरागः ।
येन परित्यक्तराजकार्यस्तस्या एव दर्शनोपायं चिन्तयन्नात्मानं विनोदयति ।
(विचिन्त्य ।) कुन्नेदानीं तां प्रेक्षे । अथवा तत्रैव तावद् दीर्घिकायाम-
न्विष्यामि । (पैरिक्कमति ।) (अस्मिन्महन्तो कतु विअवअत्तस्य आरणिआए
ववरे अणुराओ । जेण परित्यक्तअभकमो ताए एअव दंसणोवाअं चिन्तअन्तो अप्पाणं
विणोवेइ । कहिं दाणिं तं पेसरो । अहवा तहिं एअव दाव दिग्गिअए अणोसामि ।)

मनोरमा—(आकर्ष्य ।) पदशब्द इव श्रूयते । तत्कयलीगुल्मान्त-
रिते मूत्वा प्रेक्षावहे तावत्क एष इति । (पदपदो विज भुणीअदि । तां कदली-
गुल्मन्तरिदा भविअ पेवउदा दाव ये एसोति ।)

(उभे तथा कृत्वा पश्यतः ।)

आर०—कथं स एव महाराजस्य पार्श्वपरिवर्ती ब्राह्मणः । (कदं सो एअव
महाराअस्स पत्तउरिवइ वट्ठणो ।)

मनोरमा—कथं वसन्तक एव । (गहर्पमैम्मवन्तम् ।) अवि नाम
सया भवेत् । (कदं वसन्तओ एअव । अवि नाम तइ हवे ।)

विदूषकः—(दितोअज्जलेव ।) विमिदानीमारण्यिका सत्यमेवं
संवृत्ता । (किं दाणिं आरणिआ राव एअव संवृत्ता ।)

मनोरमा—(सस्मितम् ।) सखि राजवयस्यः खलु ब्राह्मणस्त्वा-
मुद्दिश्य मन्त्रयते । सत्तावदवहिते शृणुवः । (सखि राअवअत्तो कतु वट्ठणो
मुमं उरिस्सिअ मन्तेदि । ता दाव अवहिदा सुण्ण ।)

(आरण्यिका मरुद्वं सत्तज्जं च शृणोति ।)

विदूषकः—(छोडेगम् ।) यद्वा तावन्मया गुरमदनसंतापनिस्मह-
सया भवेत् राजाज्ञारण्यिकान्वेषणार्थमागतो भवेदित्यादायः । शुद्धुभेरः मदनसंतापनेन

शरीरस्य प्रियवयस्यस्य वैचनेन देवैर्योर्वासवदत्तापद्मावतयोरन्यासा च देवीनां मङ्गलान्यन्विष्यता न सा दृष्टा तदौ यत्र दीर्घिकाया दृष्टेदमपि तावत्प्रेक्षिष्य इत्यागतोऽस्मि । तद्यावदिहापि नास्ति । त्रिमिदानीं करिष्ये । ' अदा दाव मए गुह्यमअणसदावणीवहसरीरस्य पिअवअस्सस्स ववणेण देवीण वाशवदत्तापदुमाव-
कीण अण्णाणं अ देवीण भवणाइ अण्णेसन्तेण ण सा दिइ। तदा चहिं दिग्धिआए दिहा इई वि दाव पेक्खिस्सं ति आअदोद्धि । ता जाव इह वि णत्थि । किं वणिं करिस्सं ।)

मनोरमा—श्रुतं प्रियसस्या । (इतर विमरहीए ।)

विदूषकः—(विविन्त्य ।) अथवा भणित एवाहं वयस्येन । यदि तामन्विष्यन्न प्रेक्षसे तत्ततोऽपि तावद्दीर्घिकव्रतस्तस्याः क्वतलस्पर्शद्विगुणितसुखशीतलानि नलिनीपत्राणि गृहीत्वागच्छेति । तत्कथमेतानि ज्ञातव्यानि । (आहवा भणिदो एव्व अई ववस्सेण । अइ ते अण्णेसन्तो ण पेक्खासि ता तथो वि वाय दिग्धिआदो ताए कएअस्समरिसदिठणिअसुइस्सीअलई णळिणीपत्ताइ मोद्धिअ आअच्छति । दा कह एवाइ जाणिदम्माइ ।)

मनोरमा—अयं ममावसरः । (उपसृत्य विदूषक हस्ते धरिष्या ।) वसन्तक एहि । अहं ते ज्ञापयामि । (अर्थ मे अवसरौ । वसन्तक एहि । अहं दे जाणावेमि ।)

विदूषकः—(सम्मम ।) कस्य त्वं ज्ञापयसि । किं देव्या । न खलु मया किमपि मन्त्रितम् । (कस्स तुम जाणावेसि । किं देवीए । ण तु मए किं वि मन्तिह ।)

मनोरमा—वसन्तक अहं शङ्कया । यादृश्यारम्यिकायाः कृत आत्मनः प्रियवयस्यस्याकस्या त्वया वर्णिता ततोद्विगुणतरा भर्तुरपि कृते मम प्रियसस्या अवस्था । तत्पश्य पश्य । (उपस्थारम्यिका दर्शयति ।) (वसन्तक अल सक्काए । आदिसी आरणिआए किंदे आत्तो पिअवअस्सस्स अत्राया तुए वणिदा तदो दिवणईरा अट्ठिणो वि विंदे मम विअसहीए अवत्था । ता पेत्थ पेत्थ ।)

निस्तह दुर्वल शरीर यस्य तस्य । अस्त्ववचनेन इति पाठे पर्याप्तवचनेन अस्त्वस्य इति वचनेन वा । इदमपि दीर्घिकास्यान्यमपि । तस्या क्वतलस्य स्थाने द्विगुणितसुखानि च तानि शीतलानि च ।

१ अस्त्वस्य २ देव्या वासवदत्ताया प्रेमावत्याश्च ३ तदा यत्र दीर्घिकाया दृष्टा इति नास्ति क० ४ अन्येष्वन्य ५ स्पर्शमुख ६ = दूर तत्र (अत्र पुनः)

विदूषकः—(दृष्ट्वा सहर्षम् ।) सफलो मे परिश्रमः । स्वस्ति भवत्यै ।
(सफलो मे परिश्रमो । खेतिव होदोए ।)

(आरण्यिका सलज्जं कमलिनीपत्राण्यपनीयोतिष्ठति ।

मनोरमा—आर्य वसन्तक । तव दर्शनेनैवापगतः प्रियसख्याः
संतापो येन स्वयमेव नलिनीपत्राण्यपनयति । तदनुगृह्णात्वार्य इमानि ।
(अज्ज वसन्तअ सुद दंसणेण एव्ण अबंगसो पिभसहीए संदावो जेण सभं एव्ण
नलिणीपत्ताई अवणेइ । ता अणुगण्हादु अज्जो इमाई ।)

आरण्यका—(रावेगम् ।) अयि परिहासशीले । कस्मान्मां लज्जयसि ।
(किंचित्पराङ्मुखी तिष्ठति ।) (अइ परिहाससीले । कीस मे लज्जावेसि ।)

विदूषकः—(सन्निगदम् ।) तिष्ठन्तु तावन्नलिनीपत्राणि । अतिलज्जा-
लुका ते प्रियसखी । तत्कथमेतयोः समागमो भविष्यति । (चित्रं दाव
नलिणीपत्ताई । अदिलज्जालुका दे पिभसही । ता कहं एदाणं समाअमो भविस्सदि ।

मनोरमा—(क्षणं विचिन्त्य सहर्षम् ।) वसन्तक एवमिव । (कर्णे कथ-
यति ।) (वसन्तअ एव्ण विअ ।)

विदूषकः—साधु प्रियसखि साधु । (अपवार्यम् ।) यावदेव युवां
नेपथ्यप्रदूषणं कुरुष्वस्तावदेवाहमपि वयस्यं गृह्णीत्यागच्छामि । (इति
निष्क्रान्तः ।) साधु पिभसहि साधु । जाव एव्ण तुझे जेवच्छग्गदूषणं करेत्थ दाव एव्ण अई
वि वभस्सं जेण्ढिअ आअच्छामि ।)

मनोरमा—अतिकोपने उत्तिष्ठोत्तिष्ठ । नर्तितन्यमस्मामिस्तस्यैव
नाटकस्य नर्तितशेषम् । तदेहि । प्रेक्षागृहमेव गच्छावः । (परिक्रम्यावलोक्यम् ।)
इदं प्रेक्षागारम् । यावदेहि प्रविशायः । (प्रविष्टेनावलोक्यम् ।) साधु साधु
सर्वं सज्जीकृतम् । देव्यागन्तव्यम् । (अदिक्षेत्रे । उगेहि उगेहि । नभिदम्भं
अगेहि तस्स एव्ण नाअस्स नभिदंसेसं । ता एहि । पेक्खाधरं एव्ण गच्छन् ।
इदं पेक्खागारं । जाव एहि पविशन् । साधु साधु । सर्वं सज्जीकिदं । देवीए आगन्तव्वं ।
(ततः प्रविशति देवी साहस्रत्यायनी विगलतय परिवारः ।)

नेपथ्यप्रदूषणं दासवदस्तावत्सामयोः देशप्रदूषणमिति यावत् ।

१. वासवदत्ता—भगवति अहो ते कवित्वम् । येनैतद्ब्रूयतान्तं
नाट्योपनिषदं सानुभवमप्यस्माकमार्यपुत्रचरितमदृष्टपूर्वमेव दृश्यमानमधि-
कतरं कौतूहलं वर्धयति । (भवति अहो वे कवित्वम् । जेण एह गूढतन्त्र
शास्त्रोपनिषत् साणअर वि अद्याण अज्जउत्तचरिदि अदिदुष्खं विअ दिसन्त अदिअ
अर कोदुहल वत्तुअदि ।)

साङ्कत्यायनी—आयुष्मति आश्रयगुण एवायमीदृशो यद्-
सारमपि काव्यमवश्यमेव शृण्वता श्रवणसुखमुत्पादयति । पश्य ।

२. प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमाश्रयान्महता ।

मत्स्यभक्तुम्मतदगतमोक्षे हि शृङ्गारता मरुत ॥ १ ॥

वासवदत्ता—(सस्मितम्) भगवति सर्वस्य कष्टमो मामाता
भवतीति ज्ञायत एवैतत् । तत्किमेतेन कथानुबन्धेन । यर तदेव नर्ति
सख्यं ब्रूयुः । (भवति सख्यस्त वादो जामादो होदिनि जाणिअदि एव एह ।
ता किं एदिण्ण वहाणुवधेण । यर त एव वीधिद्वयं दह ।)

साङ्कत्यायनी—एवम् । इन्दीवरिके प्रेक्षागृहमादेशाय ।

चेटी—एतु एतु भट्टिनी । (एह एह वट्टिनी ।) (सर्वां परित्यजन्ति ।)

साङ्कत्यायनी—(विलोम्बम्) अहो प्रेक्षणीयता प्रेक्षाएवम् ।

आभाति रत्नशतशोभितशतकुम्भ-

स्तम्भायसक्तपृथुमौक्तिकदामरम्यम् ।

अध्यासितं युवतिर्भिर्यजिताप्सरसोभि-

प्रेक्षागृहं सुरविमानसमानमेतत् ॥ २ ॥

कवित्वं काव्यनिर्माणैरुपयुक्तम् । गूढं वृत्तान्तं गम्यं तत् । नाट्योपनिषदं
प्रयोगार्हं कृतम् । प्रेक्षागृहं काव्यशास्त्रम् । प्राय इति । यत्किञ्चिन्मां
माहात्म्यमदित्वापि वस्तु महत् वाच्यमास्मन्वाच्यं उत्कर्षमोदय्य प्राप्नोति ।
अत्र दृष्टान्तमाह—मरुत असारत्वेन प्रसिद्धं मत्स्यस्य मत्स्यजस्य कुम्भतटगतं यद् वृक्षा-
स्तां वृक्षात् भूयस्वं वज्रमण्डनविशेषो वा तस्यां प्राप्नोति हि ध्रुवम् ॥ १ ॥
आभातीति । रत्नानां शतानि रत्नशतानि नै शोभिता शतकुम्भस्य शुक्लस्य
साम्भालोऽनु अवसक्तानि पृथुनि मौक्तिकदामानि मुष्णामालास्ते रम्यम् । विजिता
स्वस्वहृदिनिस्तृता इत्यर्थः । अपारतो याभिन्ताभि युवतिभिर्अध्यागिनमेतप्रेक्षागृहं
सुरविमानसमानमामानि । वसन्तीति कृतम् । लक्षणमुक्तम् ॥ २ ॥

मनोरमारण्यिके—(उपसृत्य ।) जयतु जयतु भट्टिनी ! (जेड नड भट्टिनी ।)

वासवदत्ता—मनोरमे अतिक्रान्ता खलु संध्या । तद्गच्छतंम् । लघु गृहीतं नेपथ्यम् । (मनोरमे अदिष्टन्दा कसु संज्ञा ता गच्छतु । कसु गच्छतु गेवच्छं ।)

उभे—यदेव्याज्ञापयति । (इति प्रस्थिते ।) (अं देवी आणवेदि ।) —

वासवदत्ता—आरण्यिके एतैरेव मदङ्गपिनद्वैराभरणैर्नेपथ्यभूमिं गत्वात्मानं प्रसाधय । (आभरणान्यद्वापवत्तार्यारण्यिकायाः समर्पयति ।) मनोरमे स्वमपि नलगिरिग्रहणपरितुष्टेन तातेनार्यपुत्रस्य दत्तान्याभरणानीन्दीवरिकासकाशादृहीत्वा नेपथ्यभूमिं गत्वात्मानं मण्डय येन सुसदृशी दृश्यते महाराजस्य । (आरण्यिक एवेहि एव मदङ्गपिण्डेहि आभरणेहि गेवच्छभूमिं गदुअ आपाणं पसोहेहि । मनोरमे तुमे गलगिरिमाहणपरितुष्टेन तादेन अजउत्तरा विण्णाई आभरणाई इन्दीवरिआसकाशादो मेण्डिअ गेवच्छभूमिं गदुअ अप्पाणं मण्डेहि जेण सुमदिस्सी दीससि महाराअस्त ।)

(मनोरमा इन्दीवरिकासकाशादाभरणानि गृहीत्वा सहारण्यिकया निक्रान्ता ।)

इन्दीवरिका—इदमासनम् । उपविशतु भट्टिनी । (ऐदं आसनं । उपविशतु भट्टिनी ।)

वासवदत्ता—(आसनं निर्दिश्य ।) उपविशतु भगवती । (उपविशतु भगवती ।) (उभे उपविशतः ।)

(ततः प्रविशति गृहीतनेपथ्यः कञ्चुकी ।)

कञ्चुकी—

अन्तःपुराणां विहितव्यवस्थाः

पदे पदेऽहं स्थलितानि रक्षन् ।

मदङ्गपिन्दिमैरङ्गे पदेः । धारितैरित्यर्थः । प्रसाधय मण्डय । नलगिरिर्नाम इन्द्रस्तः प्रयोक्तव्यं गजः तस्य आलानमुत्पाद्य प्रभ्रष्टस्य ग्रहणं तेन परितुष्टेन । अन्तःपुराणामिति । अन्तःपुराणामन्तःपुराणां विहिता व्यवस्था व्यवस्थापनं येन राः । पदे पदे प्रतिपदे स्थलितानि प्रमादान् रक्षन् परिहरन् । राजदारान् प्रमादभ्यो रक्षयितव्यः । संप्रति जरानुरः दण्डनीत्यां दण्डेन नीतिस्तमवलम्ब्य गमनं तेन नृपस्य सर्वचरितमनुकरोमि विदम्ययामि । नृपो पुराणामन्तःपुराणां स्थितिपालनादिरूपा व्यवस्था करोति । प्रजाः

जरस्तुर सपति दण्डनीत्या

सर्वं नृपस्यानुकरोमि वृत्तम् ॥ ३ ॥

भो. आज्ञापितोऽस्मि विमानिताशेषशत्रुमैत्र्येण यथार्थनाम्ना महासे-
नेन सपादिश्यतामन्तपुरेषु यथा—श्वो वयमुदयनोत्सवमनुभवाम ।
अतो युष्माभिस्तत्त्वानुरूपवेषोज्ज्वलेन परिजनेन सह मन्मथोद्यान-
गन्तव्यमिति ।

साङ्ख्यस्यायनी—(कञ्चुकिन निर्दिष्टम् ।) राजपुत्रि प्रवृत्ता प्रेक्षा ।
दृश्यताम् । ७

कञ्चुकी—तदेतदादेष्टव्यं परिजनेन सह गन्तव्यमिति । नै गृहीत-
नेपर्ययेनेति । कुत ।

पादेनूपुरिभिर्निर्मितम्बफलकैः शिञ्जानकाश्चीगुणे-

हारापावितकान्तिभि स्तनतटैः केयूरिभिर्बाहुभिः ।

कर्णैः कुण्डलिनी करैः सयलयैः सस्यस्तिकैर्मूर्धनैः-

द्वैदीनां परिचारिकापरिजनोऽप्येतेषु सहृदयते ॥ ४ ॥

न एतु किंचिदज्ञापूर्वमनुष्ठेयम् । केवलं स्वाम्यादेश इति मत्वाह सैमा
दिष्टस्तदाज्ञाशेषं राजपुत्र्यै निवेदयामि । (परिक्रम्यावलोक्य ५ ।) इयं

प्रभादेभ्यो निवारयति । दण्डनीत्या अर्थशास्त्रानुसारेण प्रज्ञां रक्षति ५ । दण्डनीतिरित्येवमुक्तं
हण्डेन नीयते नेद दण्डं मयति वा पुन । दण्डनीतिरिति दयात्वात् शान्त्वान्त्वान्तिवर्तते ॥ इति ।
छिद्योपमालकार । वृत्तमुपनाति । रम्यादित्रयस्य यदि तौ जगौ ग । उपेन्द्रवज्रा अतजा
स्ततो गौ । अन्तर्गतोदीरितलम्बमजौ पादौ यदीन्द्रावुपगतयस्ता ॥ इति तज्ज्ञपम् ॥ ३ ॥
विमानितानि तिरस्कृतान्यरोषाणां शत्रूणां येनानि येन । महासेनश्चन्द्रमहासेन इत्यपरा
भिष जन्मयिनीवृष । प्रेक्षा वृत्तम् । प्रेक्षापरीक्षणं वृत्तम् । इति हेम । पादेरिति ।
नूपुराणि मञ्जीरा एषां विद्यन्ते इति नूपुरिणस्तौ पादे । शिञ्जाना शब्दायमाना काश्ची
गुणा मेखलादामानि केषां येषु वा तैस्तयोके नितम्बफलकैः प्रसक्तानितम्बैः । हारैः
मुक्त्यसौ आपादिता निर्मिता कान्तियेषां तावत्यै स्तनतटैः । केयूरिभिः अद्भुतसहितैः
बाहुभिः । कुण्डलिभिः कुण्डलभारिभिः कर्णैः । सयलयैः शङ्खचक्रयुचैः करैः सस्यस्तिकैः
स्वस्तिकफलकैर्लोहसुवर्णैः । स्वस्तिकं मङ्गलं द्रव्यविशेषो वा तत्पुङ्के । मूर्धनैः केशपाशैः
उपलक्षित । द्वैदीनां पूज्यायाः देव्या । पूजार्थं बहुवचनम् । परिचारिकापरिजन
सेवकवर्गोपि एतेषु अतः पुरेषु दृश्यते । पूर्वमेव वृत्तमेवोक्तं वर्तत इत्यर्थः । शार्दूल-
विश्रीडत वृत्तम् ॥ ४ ॥

सा वासवदत्ता वीणाहस्तया कोञ्चनमालयानुगम्यमाना गन्धर्वशालं
प्रविष्टा । यावदस्याः कथयामि । (परिक्रमति ।)

(ततः प्रविशति गृहीतवासवदत्तानेपथ्यासनस्यारण्यिका
वीणाहस्ता कोञ्चनमाला च ।)

आर०—हृदा कोञ्चनमाले कस्मात्पुनश्चिरयत्यद्यापि वीणाचार्यः ।
(हृदा कञ्चनमाले कोस उण चिराददि अत्र ॥ वीणाआरिओ ।) —

काञ्च०—भर्तृदारिके दृष्टस्तेनैक उन्मत्तः । तस्य वचनं श्रुत्वा
चित्रेण भावितोऽपहसंस्तिष्ठति । (भर्तृदारिके दिष्टे देण एको उन्मत्तो । तस्य
वचनं सुणिअ वित्तेण भावितो ओहसन्तो चित्र ।)

आर०—(सहस्ततालं विदस्य ।) हृद्वे सुधुतं पुच्छति । सदृशाः
सदृशे रजन्त इति द्वावत्रोन्मत्तौ । (हृद्वे सुधु एदं पुच्छदि । सरिसा सरिसे
रजन्तिसि दुवे एत्थ उम्मत्ता ।)

साङ्कृत्यायनी—रार्जपुण्याः सदृशमाकारं पश्याम्यस्यास्तादृशेना-
कारेणावश्यं त्वदीयां भूमिकां संभावयिष्यति ।

कञ्चुकी—(उपसृत्य ।) राजपुत्रि देवस्त्वामाज्ञापयति । श्रोत्र-
श्चयमस्माभिर्वीणां वादयन्ती श्रोतव्या । तत्त्वया नवतन्त्रीसुजया
घोषवत्या स्तेयमिति ।

आर०—आर्य यद्येवं लघु वीणाचार्यं वितर्जय । (अयं जह एवमेव लघु
वीणाभारिभं विसृजेहि ।)

कञ्चुकी—एष वत्सरानं प्रेषयामि । (इति निष्क्रान्तः ।)

आर०—कोञ्चनमाले उपनय मे घोषवती यावदस्यास्तन्त्रीः परीक्षे ।
(कञ्चनमाले अवणेहि मे घोषवती जाव से लंतीओ परिक्षेमि ।)

(कोञ्चनमाला वीणामर्त्यति । आरम्भ्योत्सङ्गे वीणां हृत्वा सारयति ।)

(ततः प्रविशति गृहीतवत्सरानेपथ्या मनोरमा ।)

वासवदत्ताय वासवदत्तावेपधारिणी आराधिका ह्येया । गन्धर्वदत्ता प्रेषाष्टम् । चित्रेण
भावितो वेचित्र्यहृतचित्तः । राहस्ततालं हस्तौ प्रताप्य । सदृशाः सदृशे ६०—सर्वे सगन्धेषु
विधसि । द्वावप्यप्रारम्भ्यौ । इति समानार्थं वचनं द्वावुन्मत्तौ । तादृशेन राजपुत्र्युचिनेन ॥
घोषवत्या वीणया सहितया । लघु सीतम् । समदनावस्यो राजा स्वमनोवस्थामाह-

१ विरयतेय. २ सुणिअ नेण भाविदुत्थो हसन्तो (भावितापो हसन्). ३ सधुनद-
वने (भगीमदि). ४ उन्मत्तार्ज. ५ राजपुत्रि तादृशमाकारः .

२ मनोरमा—(स्वस्वम् ।) विरयति खलु महारानः । किं न कथितं वसन्तकेन । अथवा देव्या त्रिमेति । यदीदानीमागच्छेत्ततो रमणीयं भवेत् । (विराजति कल महाराजो किं न कहिदं वसन्तएण । अइया देवीए भाअदि । जइ दाणि आअच्छे तदो रमणिउजं हवे ।)

(सत प्रविशति राजादगुच्छितशरीरो निरूपकम् ।)

राजा—

संतारं प्रथमं तथा न कुरुते शीतं शुरुदीय मे
निश्वासा ग्लपयन्त्यजस्रमधुनैवोष्णास्तथा नाधरन् ।

संप्रत्येव मनो न शून्यमलसान्यद्गानि नो पूर्वथ-

दुःखं याति मनोरथेषु तनुतां संचिन्त्यमानेष्वपि ॥ ५ ॥

वयस्य सत्यमेवोक्तं मनोरमया । यथैषा मम प्रियसखी महारामस्य देव्या दर्शनपथादपि रक्षते तदयं समागमोपायः । अद्य रात्रावस्माभिरुदयनचरितं नाम नाटक देव्याः पुस्तो नर्तितव्यम् । तत्रारण्यिका वास्तव-दत्ता भविष्यति । अहमपि वत्सरानः । तच्चरितेनैव सर्वं शिक्षितव्यम् । तदागत्य स्वयमेव स्वा भूमिकां कुर्वाणः समागमोत्सवमनुभवत्विति ।

विदूषकः—यदि मां न प्रत्याभयस्येषा मनोरमा तव वेषं धारयन्ती तिष्ठति । तदुपसृत्य स्वयमेव पृच्छ । (जइ मै ण पतिआअखि एसा मनो-रमा तुइ वेस धारअन्ती विइ । ता उवसण्णिअ सअ एव पुच्छ ।)

राजा—(मनोरमामुपसृत्य ।) मनोरमे सत्यमिदं यद्वसन्तकोऽभिषेते ।

मनोरमा—भर्तः सत्यमेव । मण्डयैतैराभरणैस्तत्पानम् । (इत्याभर-णान्यद्गादवतार्ये रात्रौ समर्पयति ।) (मष्टा संखं धृज् । मण्डय एदेहि आभरणेहि अप्पाण)
(राजा परिदधाति ।)

संतारमिति । शीतं शुरुदीय मे मम प्रथमं पूर्वं यथा सतापमरुदे तथा अयैर न पुरते । तथा उष्णा निश्वासा अधुनैव ग्राम्यया तथा अजस्रमनवरतमपरं न ग्लपयन्ति । संप्रत्येव पूर्ववत् मनो न शून्यमलसानि य नो जालानि । तथाहि मनोरथेषु संचिन्त्यमानेषु सम्पन्नप्राया इति चिन्त्यमानेष्वपि दुःखं मनस्तापं तनुतां याति हस्वीभरति ॥ शार्दूलविक्रीडितं हृदं ॥ ५ ॥ निष्ठेन निगूढम् । उक्तेः कथातदर्भः । कीर्तां यादयन् कीणावादनशिक्षाप्रसङ्गेन । मय्यनुसृतं अनवित्तेत्यर्थः । पञ्चशेषेण जवनिकामागित्य । आवस्मिकप्रवेष्टुमुच्यतेत्यर्थमिदम् ।

विदूषकः—एते खलु राजानो दास्योपि एवं नर्तयन्ते । अहो कार्यस्य गुरुता । (एदे कषु राणाओ दाक्षीए वि एल्लं जचाविअग्गि । अहो कजस्स गरुअदा ।)

राजा—(विहस्य ।) मूर्ख नैव कालः परिहासस्य । निभृतेन चित्रशालां प्रविश्य मनोरमया सहासमृत्तं पश्यता स्पीयताम् ।

(उभौ तथा कुस्तः ।)

आरण्यिका—काञ्चनमाले तिष्ठतु वीणा । प्रक्ष्यामि तावत्किमपि । (काञ्चनमाले विष्टु वीणा । पुच्छित्तं दाप किं वि ।)

राजा—शृणोमि तावत्कृतमोऽयमुद्देशो वर्तते । (इत्यवहितः शृणोति ।)

काञ्चनमाला—पृच्छतु मर्तृदारिका । (पुच्छु भद्रिदारिका ।)

आर०—सत्यमेव तातो मन्त्रयते एवं रागा—यदि वीणां वादयन् पहरति मां वत्सरानोऽवश्यं बन्धनान्मुञ्चामीति । (सच्च एव तातो मन्त्रेति एवं जह जह वीणं वादयन्तो अवहरेदि मं वच्छराओ अवस्सं बन्धणादो मुञ्चेमिस्सि ।)

राजा—(प्रविश्य पटाक्षेपेण सहर्षं वत्सान्ते प्रथितं ब्रूयति ।) एवमेतत् । कः संदेहः ।

सपरिजनं प्रद्योतं विस्मयमुपनीय वादयन्वीणाम् ।

वासवदत्तामपहरामि न चिरादेवेति पश्यामि ॥ ६ ॥

यतः सुसंविहितं सर्वं गौगन्धरायणेन ।

वासवदत्ता—(सहसोरथाय ।) जयतु जयत्वार्यपुत्रः । (जेडु जेडु अज्जत्तो ।)

राजा—(रगतम् ।) कथं प्रत्यभिज्ञातोऽस्मि देव्या ।

साङ्कन्त्यायनी—(सस्मितम् ।) राजपुत्रि अलमलं संभ्रमेण ।

प्रेक्षणीयकमेतत् ।

प्रथितं ब्रूयति शुभशकुनं दृष्ट्वाऽभिमतसिद्धिसूचनार्थं वक्ष्यपञ्चप्रस्थिवन्धन लोकरीतिः । सपरिजनमिति । वीणां वादयन् मनोहारिण्य वीणावादनेत्यर्थः । प्रद्योतं महासेनं सपरिजनं विस्मयमुपनीय प्रापय्य । वासवदत्तां न चिरादेवापहरामि अपहरिष्यामीति पश्यामि मन्ये । एतदुत्तरार्धं वृत्तलक्षणानुसारि जातिमनोहरं नेति व्यक्तम् ॥ ६ ॥ सुसंविहितमिति पाठे सम्भवगोत्रियो स्थापितम् । गौगन्धरायण उदयनस्य प्रधानमात्यः ।

१ दाभीञ्ज (दास्य इव) . २ प्रस्थि . ३ वत्सापहरणमपि; दत्ताहरण; पदवाच्यह . ४ सुसंविहितं .

राजा—(आलगत सहर्षम्) इदानीमुच्छ्वसितोऽस्मि ।

वासवदत्ता—(सविलम्बस्मितमुपविश्य ।) कथं मनोरमैषा । मया पुनर्जातिमार्यपुत्र एव इति । साधु मनोरमे साधु । शोभनं नर्तितम् । (कथं मनोरमो एषः । मय उच्यते आनिदं अजउतो एसोति । साधु मनोरमे साधु । सोदण णविदं ।)

साङ्गत्या०—रानपुत्रि स्थान एव कुतः भ्रान्तिस्ते मनोरमया । पश्य ।

कथं तन्नयनोत्सवास्पदमिदं चेपः स एवोऽज्ज्वलः

सा मत्तद्विरदोचिता गतिरियं तत्सत्त्वमस्यूजितम् ।

लीला सैव स एव सान्द्रजलवहादानुकारी स्वरः

साक्षाद्दिशित एव नः कुशलया यत्सेव एवानया ॥ ७ ॥

वासवदत्ता—हस्ते इन्दीवरिके बद्धेनार्यपुत्रेणाहं वीणां शिक्षिता । सदस्य कुरु नीलोत्पलदामकेन निगडनम् । (शिरसोऽपनीय नीलोत्पलदामार्ययति ।) (हस्ते इन्दीवरिके । यद्धेन अजउतेन अहं वीणं विस्तारयिष्यामि । ता सै करेहि नीलोत्पलदामकेन निगडनम् ।)

(इन्दीवरिका तथा कृत्वा पुनस्तत्रैवोपविशति ।)

आरपिका—काञ्चनमाले कथय कथय । ननु सत्यमेव मन्त्रयते तातो यदि वीणा वादयन्तपहरति मा वत्सरानस्ततोऽवश्यं बन्धनान्मुञ्चामीति । (काञ्चनमाले कहेहि कहेहि । न सत्य एव मतेदि तातो जइ वीणं वादअन्तो अवहरोद म वच्छताओ ततो अवस्स मपणाओ मुचोमिति ।)

काञ्चनमाला—भर्तृदारिके सत्यम् । तथा कुरु यथा वत्सरानस्यावश्यं बहुमता भवमि । (भर्तृदारिके सत्यं । तह करेहि जइ वच्छताअस्स अवस्स बहुमता होसि ।)

रूपमिति । इदं दृश्यमानं गृहीतस्मरान् भूमिकाया मनोरमाया नयनानन्दरूपं तत्पुत्रराजस्यैव । तदभिन्नमेव । उज्ज्वल वेप स एव । इयमनया प्रसङ्गोद्भूता मत्तद्विरदस्य मत्तगवस्योचिता तन्मदृशो गति सैव । उदयनस्यैव । अयूजितं अतिमहद्वत्तव मनोगाम्भीर्यं पौरव्यं वा तद्वत् । लीला सैव । सान्द्र जलं य जलदस्तस्य हाद स्यनस्तामनुकरोतीति तया । तमदृशः । स्वर स एव । एव कुशलया नाज्यवतुरया अनया एव करोता एव न दक्षिण । साङ्गत्यादिदं वृत्तम् ॥ ७ ॥

काञ्चनमाला—(आरम्भिकाया आसनं निर्दिश्य ।) इहैवोपविशतु उपा-
ध्यायः । (■ एष उवविसदु उवज्जाओ ।)

राजा—(उपविश्य ।) राजपुत्री वेदानीमुपविशतु ।

काञ्चनमाला—(सस्मितम् ।) इदानीमेव भर्तृदारिका विद्यमानेन
तदर्हत्येवैवोपाध्यायपीठिकायाः । (दानि एष
सिदा मुझेहि । ता अरुदि एष एसा उवज्जाओठिआए)
इयमर्थासनस्य । राजपुत्रि स्थायताम् ।

(भिक्षा कायममाला पश्यति ।)

सस्मितम् ।) भर्तृदारिके उपविश । कोऽत्र दोषः ।

(भट्टिदारिए उवविस । की एष दोसो । सिस्सवित्तेना

भिक्षा सलज्जमुपविशति ।)

मम् ।) भगवत्याधिकं कल्पितं काव्यम् । न खल्वहं
पुत्रेण सहोपविष्टा । (भयपरीये भदिभं कप्पिं
एकासणे अज्जउत्तेण सह उवविठ्ठं ।)

नः श्रोतुमिच्छामि । वादय वीणाम् ।

मेताम् ।) काञ्चनमाले पिरं खलु मम वादयन्त्याः

निःसहान्यङ्गानि । तन्न शक्नोमि वादयितुम् ।

भन्तीए परिस्सगो जादो । दानि निस्सहाईं भट्ठाई ।

। अध्याय सुष्ठु परिश्रान्ता भर्तृदारिका । कपो-
लतलवदस्वेदल्लायाः पदयास्या वेपेते अग्रहस्तौ । तत्समाश्रस्ता भवतु
मुहूर्तम् । (उवज्जाओ सुष्ठु परिसगन्ता भट्टिदारिआ । कपोलतलवदस्वेदल्लाया पेरता
सो वेवन्ति अग्राहत्ता । ता समस्सत्ता होतु मुहुत्ता ।)

राजा—काञ्चनमाले युक्तमभिहितम् । (हस्तेन महीमुमिच्छति ।)

(आरम्भिका हस्तमपसारयति ।)

अस्मादित्युपाध्यायः । विद्यमानेन गानदिवाप्राचीनप्रसंगयेत्यर्थः । कपोलतले ददा
स्वेदल्ला मस्याः । अग्रे च तौ हस्तौ च इति वर्मधारयः । हस्ताग्रहत्वेयोर्युगुणितो
भेदाभेदादिति वामनः ।

१ विद्याद्वयपरि० अध्यायवैदिकवि. २ उवविता (उपविशता). ३ सिस्सकमज्जाटमा । ४ हस्ते.

८ वासवदत्ता—(सासृग्म् ।) भगवति अधिकमेतदपि त्वया कृतम् ।
न खल्वहं काञ्चनमाला काल्येन वञ्चयित्तव्या । (भगवदि भविष्य एदं
वि तुष्ट किं । न तु अजं कञ्चनमाला कञ्चेन वञ्चयित्तव्या ।)

साङ्कृत्यायनी—(विदम् ।) आयुष्मति ईदृशमेव कथं भविष्यति ।

आर०—(सरोपमिव ।) अपेहि काञ्चनमाले अपेहि । न मे बहु-
मदासि । (अपेहि कञ्चनमाले अपेहि । न मे बहुमदासि ।)

काञ्चन०—(सस्मितम् ।) यद्यहं तिष्ठन्ती न बहुमता तदेषा
गच्छामि । (इति निष्कान्ता ।) (जद् अहं चिन्ती न बहुमदा ता एसा गच्छामि)

आर०—(ससन्नम् ।) काञ्चनमाले तिष्ठ तिष्ठ । अयमस्याग्रहस्त-
समर्पित । (कञ्चनमाले चिद् चिद् । अहं ते अग्रहस्तो समर्पितो ।)

राजा—(आरम्भिकानां हस्तं गृहीत्वा ।)

सद्योऽवद्याधविन्दुव्यतिकरशिशिः किं भवेत्पद्मकोशो

ह्लादित्वं नास्य मन्ये सदृशमिदमुपस्थेय पीतातपस्य ।

मुञ्चन्त्येते हिमौधं नखरजनिकरा पञ्च किं सोऽपि दाही

ज्ञातं स्वेदापवेशादयिरतममृतं स्पन्दते व्यक्तमेतत् ॥ ११ ॥

अपि च ।

पतेन बालविद्रुमपल्लवशोभापहारदक्षेण ।

हृदये मम त्वयार्थं न्यस्तो रागः स्वहस्तेन ॥ १२ ॥

सद्य इति । अयं मया गृहीत कर स्वस्तकाल य अवस्थायाधिन्दुता नीहारफणानां
व्यतिकर सम्बन्धस्तेन शिशिर शीतल पद्मकोश कमलगुणुल भवेत्किम् । मैतत्सम्भव
तीत्याह । अस्य नीहारवणसनायस्य पद्ममुकुलस्व अधुनाह्लादित्वमानन्दकारित्व न
मन्ये । यत् पीतातपस्य अक्षपरहितस्य । पीतातपस्येति पाठे गृहीतबालातपस्य । अस्य
उपस्थेय सदृश योग्यम् । उपस्थेय पद्ममेव आह्लादके भवेदिति भाव । चित्तकोतरमाह
एते पञ्च नखरजनिकरा नखान्द्रा हिमौध नीहारमदोह मुञ्चति किम् । नेतदपि । यत्
सोऽपि रजनिकर दाही विरहिणां दहनशील । न तु सर्वदानन्दकरो यथायम् । तस्मिन्नेतस्या
दियन् निर्गममाह—ज्ञातं मया सम्यगवगतम् । एतत् स्वेदापवेशात्स्वेदव्याजेन अमृतम
निरत स्पन्दते व्यति । एतत् व्यक्त स्पष्टमेव । सदेहापहृतिसमीपेति । शार्दूल-
वि० वृत्तम् । पतेनेति । एतेन बाल य विद्रुमपञ्च प्रवा गङ्गरतस्य शोभाया अपहारे
मोदने दक्षेण । अयत् तत्तदक्षेण स्वहस्तेन त्वया मम हृदये अयं राग रचिमा
अनुरागश्च न्यस्तोऽर्पित ॥ १२ ॥

आर०—(स्पर्शविशेषं नाटयन्ती ।) हा धिक् हा धिक् । एतां मनोरमां सृशान्त्या अनर्थमेव मेऽङ्गानि कुर्वन्ति । (हृदि हृदि । एदं मणोरमं परिमंतीए अणायं एण्व मे अङ्गाई करेन्ति ।)

[वासवदत्ता—(सहस्रोत्थाय ।) भगवति पश्य त्वम् । अहं पुनरलीकं न पारयामि प्रेक्षितुम् । (भञ्जदि पेक्ख तुमं । अहं उण अलिअं ण पारेमि पेक्खिदुं ।)

साङ्कत्यायनी—राजपुत्रि धर्मशास्त्रविहित एष गान्धर्वो विवाहः । किमत्र लज्जास्थानम् । प्रेक्षणीयकमिदम् । तत्र युक्तमस्थाने रसभङ्गं कृत्वा गन्तुम् ।

(वारावदत्ता परिक्रमति ।)

इन्दीवरिका—(विलोक्य ।) भट्टिनि वसन्तकश्चित्रशालाद्वारे प्रसुप्तस्तिष्ठति । (भट्टिणि वसन्तओ चित्तसालादुवारे पसुतो चिद्द ।)

वासवदत्ता—(निश्चय ।) वसन्तक एवैषः । (विचिन्त्य ।) राज्ञाप्यत्र भवितव्यम् । तद्बोधयित्वा प्रक्ष्यामि तावदेनम् । (प्रबोधयति ।) (वसन्तओ एव्व एसो । रण्णा धि एत्थ होदव्वं । ता वंधिअ पुच्छिस्स दाव णं ।)

विद्रूपकः—(निश्चान्द्रमुत्थाय सहसा विलोक्य ।) मनोरमे किं नर्तित्वागतः प्रियवयस्यः । अथवा नृत्यत्येव । (मणोरमे किं णच्चिअ आअदो विअवअस्सो । आदु णच्चदि एव्व ।)

वासवदत्ता—(सविपादम् ।) कथमार्यपुत्रो नृत्यति । मनोरमेदानीं कुत्र । (कइ अज्जठत्तो णच्चदि । मणोरमा दाणिं कहिं ।)

विद्रूपकः—एषा चित्रशालायां तिष्ठति । (एसा चित्तसालाए चिद्द ।)

मनो०—(सभयमात्मगतम् ।) कथमन्यथैव हृदये कृत्वा देव्या मन्त्रितम् । एतेनापि मूर्खवटुकेनान्यथैव बुद्ध्वा सर्वमाकुलीकृतम् । (कइ अण्णाइ एव्व

अनर्थमिव मेद्धानि कुर्वन्ति कोपि दुःसहो मनोविहारो मेद्धानि प्रज्वल्यतीत्यर्थः । विकुर्वन्त इति पाठे मदनाविहारवद्धानि भवन्तीत्यर्थः । अल्यैकमवास्तवम्* । गान्धर्वः—सदुक्तं—क्षत्रियस्य ॥ गान्धर्वो विवाहः श्रेष्ठ उच्यते । इति । अत्र मनुः—इच्छयान्योन्य-संयोगः कन्यायाश्च वरस्य च । गान्धर्वः स तु विज्ञेयो मैयुन्यः कामसंभवः ॥ इति । अस्थाने अकारणे अनुचिते काले वा । कुत्सितः बटुः बटुकः । कुत्सायां कन् ।

१० न्दीए अण्णहत्थेण एव्व दिक्खेन्ति (नन्दा अण्णहत्थेनैव विकुर्वन्ति),

हिमं करिभ देवीं मन्तिदं । एदेण वि मुक्खसबुद्धेण अण्णहा एव बुद्धिं सव्वं
आज्झिदिदं ।)

वासवदत्ता—(सरोर्यं हसन्ती ।) साधु मनोरमे साधु । शोभनं
त्वया नर्तितम् । (साधु मनोरमे साधु । सोहणं तु एणं विदं ।)

मनो०—(सम्यक् कम्पमाना पादयोर्निपत्य ।) भट्टिनि न खल्वहम-
त्रापराध्यामि । एतेन खलु हसाशेन बलादलंकरणानि गृहीत्वा द्वार-
स्थितेनेह निसृज्या । न पुनर्ममाक्रन्दन्याः शब्दो मुरजानिर्योपान्तरितः
केनापि श्रुतः । (भट्टिणि न तु भट्टं एव भवत्क्षामि । एदेण तु हवायेण बलादो
अलंकरणानि मेमिअ दुव्वारदिदेण इह थिरुद्धा । ए उअ मह अक्रन्दन्तीए सरो मुरजानि-
र्योपान्तरिओ केण वि सुदो ।)

वासवदत्ता—इजे उत्तिष्ठ । ज्ञातं सवग् । वसन्तकः खल्वार-
ण्यिकावृत्तान्तनाटके सूत्रधारः । (दमे उठेदि । जाणिअ सव्वं । वसन्तओ कखु
आरणिआउत्तान्तानाडए सुतधारो ।)

विदूषकः—स्वयमेव चिन्तय । कुत्रारण्यिक्य कुत्र वसन्तक इति ।
(सभं एव चिन्तेदि । कहिं आरणिआ कहिं वसन्तओति ।)

वासवदत्ता—मनोरमे सुगृहीतं कृत्वैनमागच्छ तावत् । प्रेक्षणी-
यमस्य पश्यामि । (मनोरमे सुगृहीतं करिअ णं आअच्छ दाव । वेवखणीअ से
वेवउअहि ।)

मनो०—(स्वगतम् ।) इदानीं समाश्वासितास्मि (विदूषकं करो क्कामि ।
प्रकाशम् ।) हताश इदानीमनुभवात्मनो दुर्नयस्य फलम् । (दाणि
अमस्ससिदहि । हदाअ दाणि अनुअव अत्तणो दुण्णअस्य फल ।)

वासवदत्ता—(वरप्रममुपसृत्य ।) आर्यपुत्र प्रतिहतमेतदमङ्गलम् ।
(इति पादयोर्नीलोत्पलद्वारापनयन्ती सोत्प्रीसम् ।) मर्षत्वार्यपुत्रो यन्मनोरमेति
कृत्वा नीलोत्पलद्वामकेन बन्धितोऽस्ति । (अण्णउत्त पडिहदं एदं अमङ्गलं ।
मरिसदु अण्णउत्तो अ मनोरमेति करिअ नीलुत्पलद्वामएण कण्णविदोसि ।)

(आरण्यािका समयमापसृत्य तिष्ठति ।)

आरण्यािकाया, वृत्तान्तो नृपेण समावय्य इत्यर्थः । न एव नाटकं तत्र सूत्रधारो योजकः । गुण-
होतुं सुरक्षम् । दुर्नयस्यानुष्ठितनीते । असमीक्षकारिताया इत्यर्थः । अन्यदन्यथापरिणामि ।

१ मुक्खं (मुखं) , मर अक्रन्देदिमि , करिओ (शान्तिरिति) न केण वि सरो
२ आअच्छ । वेवख से वेवखल्ल ३ अण्णउत्त । ४ (सोत्प्रीसं) मर्षयतु इत्यादि राजा
वेवखय नाटयते " इत्येतस्य परस्मान्मउच्यते पुस्तकान्तरे । अ इत्यत्र सुमे ३ पा ५

राजा—(सहस्रोत्थाय विदूषकं मनोरमां च दृष्ट्वात्मगतम् ।) कथं विज्ञातो-
स्मि देव्या । (वैल्क्यं नाटयति ।)

साङ्कृत्यायनी—(सर्वानवलोक्य सस्मितम् ।) कथमन्यदेवेदं प्रेक्षणी-
यकं संवृत्तम् । अभूमिरियमस्मद्विधानाम् । (इति निःक्रान्ता ।)

राजा—(स्वगतम् ।) अपूर्वोऽयं कोपप्रकारः । दुर्लभमभ्यानुनयं
पश्यामि । (विचिन्त्य ।) एवं तावत्करिष्ये । (प्रयाशम् ।) देवि
त्यज्यतां कोपः ।

वासवदत्ता—आर्यपुत्र कोऽत्र कुपितः । (भगवत को एष इविदो)

राजा—कथं न कुपितासि ।

श्लिग्धं यद्यपि वीक्षितं नयनयोस्ताम्ना तथापि धृति-
माधुर्येऽपि साते स्खलत्यनुपदं ते गद्गवा यागियम् ।

निश्वासा नियता अपि स्तनभरोत्कम्पेन संलक्षिताः

कोपस्ते प्रकटप्रयत्नविधृतोऽप्येष स्फुटं लक्ष्यते ॥ ११ ॥

(पादयोर्निपत्य ।) प्रसीद प्रिये प्रसीद ।

वासवदत्ता—आरण्याके त्वं कुपितेति संभारयस्कार्यपुत्रः प्रिये
प्रसीदिति प्रसादयति । तदुपमर्ष । (इति हस्तेनार्यंति ।) (आरण्या ए तुमं
इविदसि संभाव्यभक्तो भगवतो विप पगीदसि पगादभदि । सा उतगप ।)

आर०—(नमयम् ।) भट्टिनि न खल्वहं किमपि जानामि ।
(भट्टिणि न हु अहं किं वि जानामि ।)

वासवदत्ता—आरण्याके त्वं कथं न जानासि । इदानीं ते शिक्ष-
यामि । इन्दीवरिके गृहण्येनाम् । (आरण्या ए तुमं वदे ॥ आणासि ।
दाहि दे सिस्नालेमि । इन्दीवरिण गेष्ट एदं ।)

विदूषकः—भयति अद्य कौमुदीमहोत्सवे तत्र चित्तमपहतुं यय-
स्येन प्रेक्षणीयमनुष्ठितम् । (होदि भगव कोमुदीमहमवे दुद चित्तं भवदहिं
वभरगेण पेरगणीये अनुष्ठितं ।)

श्लिग्धमिति । यद्यपि श्लिग्धं श्रेष्ठपूर्णं वीक्षितवीक्षणं तथापि नयनयोः धृतिः तात्मा ।
ताम्रनी कोणात् । माधुर्यं मयपि । कावलो मधुरे अत्यमानया असीत्यर्थः । तं तत्र गद्गवा
अस्तुतं प्रसीमाना वागनुपदं पदे पदे स्पर्शति । निश्वासाः नियता निष्ठा अपि
स्तनयोः उच्छ्वसेन गेष्टविताः स्फुटं दृष्टाः । एरमेव ते कोपः प्रकटेन स्फुटेन प्रयत्नेन
निराशेऽस्त-मरुतेऽपि स्फुटं प्रकटे लक्ष्यते । पादौत-० चम्पू ॥ ११ ॥ तत्र श्लिग्धमहोत्सवार्थः ।

वासवदत्ता—एतं युष्माकं दुर्नयं प्रेक्ष्य हासो मे जायते । (एदं दुःप्राणं दुष्प्राणं येनैव हासो मे जायते ।)

राजा—देवि अलमन्यथा विकल्पितेन । पश्य ।

अमर्द्दः क्रियते ललाटशशिनः कस्मात्कलङ्को मुग्धा
वाताकम्पितेवन्धुजीवसमता नीतोऽधरः किं स्फुरन् ।

मध्यस्थाधिककम्पितस्तनभरेणायं पुनः खिद्यते

कोपं मुञ्च तथैव चित्तद्वरणाद्यैर्तन्मया क्रीडितम् ॥ १४ ॥

देवि प्रसीद प्रसीद । (इति वदत्योः पतति ।)

वासवदत्ता—हस्ते निवृत्तं प्रेक्षणकम् । तदेहि । अन्यन्तरमेव प्रविशामः । (इति निष्क्रान्ता ।) (हस्ते निवृत्तं प्रेक्षणकम् । ता एहि । अन्यन्तरं एव प्रविशामः ।)

इति गर्भनाटकम् ।

राजा—(विलोक्य ।) कथमकृतैव प्रसारं गता देवी ।

स्वेदाम्मः कणाभिस्तभीषणतरधूमद्रुमेकं रुपा

त्रासेनापरमुत्प्लुतोऽप्लुतं घृगःयालोलनेमोत्पलम् ।

उत्पश्यन्नदममतो मुखमिदं देव्याः प्रियायास्तथा

भीतश्चोत्सुकमानसश्च महति क्षितोऽस्म्यहं संकटे ॥ १५ ॥

तथावदिदानीं शयनीयं गत्वा देव्याः प्रसादनोपायं चिन्तयामि ।

(इति निष्क्रान्तः सर्वे ।)

इति तृतीयोऽङ्कः ।

अन्यथाविकल्पितेन अहमारम्भिकायासासक्त इत्यादिसंशयेन । भूभङ्गैरिति । कस्मात्किं हेतुना ललाटेनैव शशो तस्य भूभङ्गः । कोपजनिताभूषितारोः मुग्धा व्यर्थ-मकारणमिति यावत् । कलङ्कः क्रियते । ललाटशशी मलिनीक्रियते इत्यर्थः । विमर्ष स्फुरन् कोपात्कम्पमानः अधः वातेनाकम्पितं यद्वन्धुजीवसमुच्चैः तस्य समतां तुल्यतां नीतः । कस्मात्पुनः अयं मध्य-स्थितिं कस्मात्कम्पितो योस्तनो तयोः भरेण खिद्यते स्वेदं प्राप्यते । कोपं मुञ्च यतो मया तथ चित्तद्वरणाद्यैर्वैतद् क्रीडितम् । शार्दूलविक्रीडितं वृत्तम् ॥ १४ ॥

स्वेदाम्मः इति । रुपा कोपेन हेतुभूतेन उत्पन्ना ये स्वेदाम्म कणा धर्मजलधिन्द-वस्तैः भिन्नं चितं च तत् भीषणतरा अतिशयेन भीषणा तथा धूमद्रुमं तादृक् च इदं पुरोवृक्षमार्तं देव्या मुखमेवम् । त्रासेन भयेन उत्प्लुतोऽप्लुतो वेगादयं घावन्यो मृग-स्तस्येव म्नालोले अतिवचले नेत्रोत्पले नेत्रकमले तस्य तादृक् प्रियाया आरम्भिकाया इदमप्यं मुखमप्यं उत्पश्यन् विभावयन् अहं भीतश्च उत्सुकमानसश्च सन्महति संकटे क्षितोऽस्मि । शार्दूल-वृत्तम् ॥ १५ ॥ इति तृतीयोऽङ्कः ।

॥ चतुर्थोऽङ्कः ॥

(ततः प्रविशति मनोरमा)

मनोरमा—(सोद्वेगम् ।) अहो दीर्घरोषता देव्याः । एतावन्तं कालं^१ बद्धाया अपि प्रियसख्या आरण्यिकाया उपर्यनुकम्पां न गृह्णाति । सा तपस्विन्यात्मनो बन्धनस्य ह्येतेन तथा न संतप्यते यथा भर्तुर्दर्शननिरा-
शतया । ईदृशं चास्या दुःखं येनाद्यैवात्मानं व्यापादयन्ती मया कथमपि निवारिता । एतं वृत्तान्तं भर्त्रे निवेदयेति वसन्तकं भणित्वा गतास्मि ।
(अहो दिग्बरोसदा देवीए । ऐनिअं कालं बद्धाए पिअसहीए आरणिआए उवारे अणुत्तम्पं ण गेण्हइ । मा तवरेमणी अत्तणो बन्धनरस किलेमेण सह ण संतप्यदि जह भट्ठिणो वंसणणिरासदाए । ईरितं व से दुक्खं जेण अज्ज एव्व अत्तणं वावादअन्ती मए कहं वि णिवारिदा । एदं वसन्तं भट्ठिणो णिवेदेहिस्सि वसन्तअं भणिअ आअदाहि ।)

(ततः प्रविशति काञ्चनमाला ।)

काञ्चनमाला—कथमन्विष्यन्त्यापि मया भगवती साङ्कत्यायनी न दृष्टा । (विलोक्य ।) तदेतामपि तावन्मनोरमां प्रक्ष्यामि । (उपमृत्वा ।) मनोरमे अपि जानासि कुत्र भगवती साङ्कत्यायनीति । (कहं अण्णेसन्तीए वि मए अभवई सङ्खिआअणी ण दिश । ता एदं वि दाव मणोरमे पुच्छिस्सं । मणोरमे अवि जानासि कहिं अभवई सङ्खिआअणिसि ।)

मनोरमा—(विलोकयामासुः प्रमृज्य ।) हला काञ्चनमाले दृष्टा । किं पुनस्तया प्रयोजनम् । (हला कथणमाले दिश । किं उण ताए पओअणं ।)

काञ्चनमाला—मनोरमे अद्य देव्याङ्गारवत्या लेखः प्रेषितः । तस्मिन्वाचिते बाष्पपूर्णनयना दृढं संतप्तमारुधा देवी । तद्विनोदननिमित्तं तस्या भगवतीमन्विष्यामि । (मणोरमे अज्ज देवीए अङ्गारवदीए लेखो पेषितो^२ । तस्सि वाचिदे वण्णपुण्णअणा दिशं संतप्पिदुं आरद्धा देवी । सा विगोदनणिमिस्सं ताए अभवदि अण्णएसमि ।)

अथ चतुर्थाङ्के अवशिष्टी अवमर्गनिर्हरणमन्वी निर्वाधेने । तत्र निष्क्रान्ता मनोरमा ततः प्रविशति मनोरमया धृता शत्रिपक्षेणान्मानं नाटयन्ती आरम्यिका एवेताव-
पर्यन्तं वासवदत्ताप्रगत्या निरपायप्रियदर्शिसाप्राप्त्यवगायात्माऽनमरांमन्धिः । अथ वासवदत्ताप्रसादमिच्छतो वसन्तत्रयस्य प्रवेशं स्मृत्वितुं प्रवेष्टाङ्गमारभते ततः प्रविशति मनोरमेति । तपस्विन्यनुकम्पार्हो । अङ्गारवती प्रयोनस्य यन्त्री वासवदत्ताया माना । तद्विनोदननिमित्तं तस्या दुःखास्याप्यमार्जनार्थमिन्द्रियः ।

मनोरमा—हला किं पुनस्तस्मिन्नेव आलिखितम् । (हला किं उण तस्मिन् लेखे आलिखितम् ।)

काञ्चनमाला—या मम भगिनी सा तव जनन्येव । तस्या भर्ता हृदवर्मा तातस्ते । तत्तव किमेतदास्यातव्यम् । तस्य समधिकं संवत्सरं कालेद्ब्रह्मतेन बद्धस्य । तन्न युक्तमेतं वृत्तान्तमनिष्टं श्रुत्वा समीपस्थितस्य समर्थस्य भर्तुस्त एवमुदासीनत्वमवलम्बितुमिति । (जा मह भगिनी सा तव जणणी एवम् । ताए भर्ता दिववम्मा ताहो रे । ता तव किं एदं शाअक्खिदव्वं । तस्स समहिअ सबच्छरं कलिद्वदएण बद्धस्स । ता ण जुत्त एव उत्तन्तं अनिष्टं सुणिअ समीपस्थिस्स समत्थस्स भर्तुणो रे एवम् उदासीणत्तण ओलम्बितुमिति ।)

मनोरमा—हला काञ्चनमाले । यदा तावदयं वृत्तान्तो भट्टिन्यै न केनापि विज्ञापितव्य इति भर्ताज्ञप्तं तत्केन पुनरिदानीं स लेखः । (हला काञ्चनमाले जेदा दाव अअ उतन्तो भट्टिणीए ण केण वि भट्टिणा आणत्ता ता केण उण दावि सो लेखो सुणविदो ।)

काञ्चनमाला—अनुवाच्य तूर्णभूताया मम हस्तमेव भट्टिन्या वाचितः । (अनुवादम कुर्वन्भूताए मह ६ १५० भट्टिणीए वाहो ।)

मनोरमा—तेन गच्छ त्वम् । एषा खलु देवी लभ्यां तिष्ठति । (तेन गच्छ त्वम् । एसा कख देवी हीए विद्व ।)

काञ्चनमाला—तेन हि भट्टिनीसकाशं गन्ता । (तेन हि भट्टिणीसकाशं गमिस्से ।)

मनोरमा—चिरं खलु म निर्विण्णा सा तपस्विन्यात्मनो जीवितेन । तत्तत्रैव गच्छामि । (इति निष्कान्ता ।) (चिरं ५ आअदाए । दिव्वं च निर्विण्णा सा तवस्मिणी अत्तणो जीविते भवे । ता तदि एव गच्छामि ।)

(इति प्रवेशकः ।)

समर्थस्य प्रभायवत् । दन्तबलभी हस्तिदन्तः चित्तम् । महागतीतिरनिष्टमित्यर्थः । प्रवेगम् तद्देवानुदत्तोक्त्या

१ भट्टिणीया. २ युज्ज-नं अनापाक्खिअ समीपम्. (यत्). ४ वाइद्वो (वाचयिस्म्यः). ५ ता (तत्).

तदेहि । देवीसकाशमेव गच्छावः ।

विदूषकः—भोः गच्छ त्वम् । अहं पुनरिदानीमेव बन्धनात्कथमपि परिभ्रष्टयागतोऽस्मि । तन्न गमिष्यामि । (भो गच्छ त्वम् । अहं दाणि एव बन्धनादो कहे वि परिभ्रंसित आअदोति । सो ण गमिस्सं ।)

राजा—(विदूष्य कण्ठे पृहीत्वा पल्लविर्गमयति ।) मूर्ख आगम्यनामागम्यताम् । (परिपश्यावलोकय च ।) इयं देवी दन्तबलमीमंध्यमध्यास्ते । न्यायदुपसर्पामि । (सलज्जमुपसर्पति ।)

(नासवदत्ता सरोदमायनादुत्तिष्ठति ।)

राजा—

किं मुक्तमासनमलं मयि संभ्रमेण
नोत्थातुमित्यमुचितं मम तान्तमध्ये ।

दृष्टिप्रसादयिधिमात्रदतो जनोऽय-

मस्यादरेण किमिति क्रियते विलक्षः ॥ २ ॥

वासवदत्ता—(मुक्तं निरूप्य ।) आर्यपुत्र विलक्ष इदानीं त्वं भवसि । (भगवत्सं विलम्ब्य दाणि मुम् हेति ।)

राजा—प्रिये सत्यमहं विलक्षः । यत्प्रत्यक्षदृष्टापरार्थोऽपि भवती प्रसादयितुं व्यवसितोऽस्मि ।

साधूत्यायनी—(आसनं निर्दिश्य ।) महाराज क्रियतामासनपरिग्रहः ।

राजा—(आसनं निर्दिश्य ।) इत इतो देव्युपविशतु ।

(वागवदत्ता भूमावुपविशति ।)

राजा—आः कथं भूमावुपविष्टा देवी । अहमप्यत्रैवोपविशामि । (इति भूमावुपविश्य कृत्वाप्रलिः ।) प्रिये प्रसीद प्रसीद । किमेवं प्रणतेऽपि मयि गम्भीरतरं कोपमुद्बहसि ।

निन्दा देव्याः पुरः पादयोः निषेधितं निष्ठामि । देव्याः प्रगादने प्रतिपत्तिपूजः अहं सत्यं सत्यं देव्या अनुनयः कथं स्यादिति न वेति । शास्त्रनिर्दिष्टं कृतम् ॥ १ ॥ किं मुक्तामिति । किं किन्नररक्षणार्थं मुक्तम् । मयि सम्भ्रमेण उपचारत्वया अल्पम् । सम्भ्रमो मातु । हे तान्तमध्ये तान्तः प्रेम्हास मय्यो यस्याग्नार्हसि । इष्टमुत्थातुं नोनिनम् । दृष्टिः मयि दृष्टिपान एव प्रगादस्तस्य विधिना करणेनैव केचन हन्तः आत्मगाह्नोर्ध्वं जनः । अहमित्यर्थः । अस्यादरेणानिगम्भानदशनेनेत्यर्थः । किमिति विलक्षः मलक्षः क्रियते । यमन्तनिन्दकं कृतम् ॥ २ ॥ निरूप्य निपुणं दृष्टु । गम्भीरतर-मस्याकृतं महत्तापनेतुमनाशयमित्यर्थः ।

भूमङ्ग न करोषि रोक्षिषि सुहृर्मुग्धेक्षणे केवल
नातिप्रस्फुरिताधरानवरत नि स्वासमेवोज्झसि ।

याच नापि दद्मसि तिष्ठसि परं प्रधाननम्रानना

कोपस्ते स्तिमितो निर्पाटयति मा शूटप्रहारोपम ॥ ३॥

प्रिये प्रसीद प्रसीद । (इति णट्यो पतति ।)

वासवदत्ता—अतिमुग्धितो नन्वमि । किमिदानीं दुःखित जन
विवारयसि । उत्तरे कोऽत्र कुपित । (अदिमुद्दिष्टो ष सि । रि शक्ति
मुक्तिश्च न ग विभोसि । अदि को एव मुक्तिः ।)

साङ्ख्यायनी—उत्तिष्ठ महाराज । किमेन । अन्यदेव तावदु-
द्गैरकारणमस्या ।

राजा—(समभ्रमम् ।) भगवति स्मिन्यत् ।

(साङ्ख्यायनी कथं कथयति ।)

राजा—(विस्मयः) यद्येवमनुद्गैरेण । मयापि ज्ञातम् । सिद्ध
एवास्मिन्प्रयोजनं देवी तु दिष्ट्या वर्धयिष्यामीति नोक्तम् । अन्यथा
कथमहं हृदयमवृत्तान्ते विस्मयवस्तिष्ठामि । तत्कृतिपयान्यहानि तद्वाताया
आगताया । इदं च तज्यते ।

अस्मद्वलैर्ध्वजयसेनपुरसरेस्ते

राकान्तबाह्यविषयो विहतप्रतापः ।

दुर्गं कलिङ्गदृढकं सहस्रा भविष्य

प्राकारमाप्रशरणीशरणं कृतोऽसौ ॥ ४ ॥

भूमङ्गमिति । दे सुगुण्येण चादभ्यन । उदईषि मयि भूमङ्ग न करोषि । सरोर
भ्रुकुटि न कम्पासि । केवलं सुहृ रोक्षिषि । नातिप्रस्फुरिताऽऽरो यस्यारणादसी भनवरत
मनस निश्वासमव लज्जसि मुषसि । याचमपि न ददामि परं प्रयुज्य प्रयानेन
प्रहृष्टचित्तया नम्रमनतमनन यस्या तयासि । एव रेमिनो अरिदत्तवकारास्तव
षोड गुण प्रशस्ततापमा यस्य तस्या वा मा निरीयति दिशतिनराय । सादृश
वि = शृत्तम् ॥ ३ ॥ अतिमुग्धित इति साधारणम् । सिद्ध एवेति अस्मिन्नार्थे लब्ध
निदिशेतामि । देवी तु सधिमिद इति धन । हृदयमवृत्ताते हृदयव्यापदमते हृदयार्थ ।
अस्मद्वलैरिति । ते प्रसिद्धे विजयसेन पुर गतो येषां ते अरमद्वे आगन्तो व्याप्तो
बाह्य विषयो यस्य च । विहत प्रतापो यस्य च च तयोक्त । अतो कलिङ्गव्यापी
दृढक कलिङ्गदृढक अखरण अगलक सन् सहस्रा दुर्गं भविष्य । स्थित इति
शोरोऽन्यथा एवमुच्यते । प्राकारमाप्रशरणं शक्तिर यस्य तथा कृत । यद्यन्तर्गतं

वर्सा च तं

दिष्टाक्रान्तमन्दं भतिदिनविरमद्वीरदासेरवृत्ते

शब्दसंशीर्यमाणद्विपत्तरगनरक्षीणानिःशेषसैन्यम् ।

इद्य श्वो वा विममे क्षतिमि मम बलैः सर्वतस्तत्र दुर्गे २१ति

बद्धं युद्धे हतं वा भगवति न चिराच्छोष्यसि त्वं कलिङ्गम् ॥ ५ ॥

साङ्कत्यायनी—राजपुत्रि प्रथमतस्त्वेन भवत्याः कथितं मया
तमप्रतिविधाय वत्सराजः स्थास्यतीति ।

वासवदत्ता—यद्येवं प्रियं मे । (जह एव्यं विभ मे ।)

(प्रविश ।)

प्रतीहारी—जयतु जयतु भर्ता । एष खलु विजयसेनो दृढवर्मक-
न्धुक्सहितो हर्षसमुत्फुल्लोचनः प्रियं निवेदयितुकामो द्वारे तिष्ठति ।
जेदु जेदु भद्र । एमो वरु विजयसेनो दिटवमकञ्जुर्दसादिदो हरिससमुत्फुल्लोचनो
वेभे णिवेदिदुकामो दुषारे चिद्ध ।)

वासवदत्ता—(सस्मितम् ।) भगवति यथा तर्कयामि परितोपि-
तास्म्यार्यपुत्रेणेति । (मज्जबदि जह तकेमि परितोपिदशि अज्जउत्तेणेति ।)

साङ्कत्यायनी—वत्सराजपक्षपातिनी खल्वहं न किञ्चिदपि ध्रुवामि ।

राजा—शीघ्रं प्रवेशय ती ।

प्रतीहारी—तथा । (इति निष्क्रान्ता ।) तह ।

(ततः प्रविशति विजयसेनः कञ्चुरी च ।) -

विजयसेनः—मोः कञ्चुकिन् । अयं स्वामिपादा द्रष्टव्या इति
यत्सत्यमनुपमं कमपि सुखातिशयमनुभवामि ।

इति ॥ ४ ॥ निर्दिष्टेत्यादि । हे भगवति साङ्कत्यायनीमुदिक्ष्वन् । अथ
श्वो वा मम बलैः तत्र तस्मिन् दुर्गे क्षतिमि शीघ्रं सर्वतः विममे विचले त्वं कलिङ्ग-
कलिङ्गराजमचिरादेव युद्धे बद्ध हतं वा धोष्यसि । कथमून्मित्याह । निर्दिष्टेनोपरिदृष्टिनेन
आवाग्नेन अभिश्वेण मन्दं मिष्टाह । निर्दिष्टमन्दंमन्देति पाठे निर्दिष्टे य आक्रन्दो
दारणो रणः । आक्रन्दो दारणे रणे इत्यमरः । प्रतिदिने दिने दिने विरमन् शीर्यमाणं वीरणां
दागेराणां विकराणां च । भुवि दासेरदासो च इत्यमरः । इति युद्धादिष्व्यापारो यस्य तम् ।
सम्भदजयं शीर्यमाणं चक्ष्यमाना द्विष गजाः नृणां नरा योषास्य दस्मिन् । अतः शीघ्रं
नि धेयं बलं मेन्यं यस्य तम् । सम्भरा इति ॥ ५ ॥ वत्सराजपक्षपातिनी एतेनेन
पक्षपातेनेत्यादि वासवदत्तावचनं मनसि कुर्वत्याः सोत्फुल्लोपरिदृष्टम् ।

कञ्चुकी—विजयसेन अवितयमेतत् । पश्य ।

सुखनिर्भरोऽन्यथापि स्वामिनमवलोक्य भवति भृत्यजनः ।
किं पुनरखिलविघटननिर्व्यूढप्रभुनियोगभरः ॥ ६ ॥

उभौ—(उपमृत्वा ।) जयतु जयतु स्वामी ।

(राजा उभावपि पस्विपते ।) १

कञ्चुकी—देव दिष्ट्या वर्षसे ।

हृत्पा कलिद्वहतक हस्मत्स्वामी निवेदिता राज्ये ।

वेयस्य समावेशो निर्व्यूढो विजयसेनेन ॥ ७ ॥

वासवदत्ता—अयि भगवति अभिमानास्येत कञ्चुकिनम् ।
(अहं भगवद् अहिनाणामि एव कञ्चुद ।)

साहृत्यायनी—कथं नाभिमानामि । ननु स एव यस्य हस्ते
मातृप्यसा ते पत्रिर्भूमनुप्रेषितरती ।

राजा—साधु विजयसेनेन महान्यापारोऽनुष्ठितः ।

(विजयसेन पादयो पतति ।)

राजा—देवि दिष्ट्या वर्षसे । प्रतिष्ठितो राज्ये दृढवर्मा ।

वासवदत्ता—(सहर्षम् ।) अनुगृह्णातास्मि । (अशुगन्धिदम्भि ।)

विदूषकः—ईदृशोऽभ्युदयेऽस्मिन्नानकुल एतत्करणीयम् । (राजानं
निर्दिश्य वीणावादनं नाटयन् ।) गुरुपूजा । (आत्मना योपवीतं दर्शयन् ।)
ब्राह्मणस्य सत्कारः । (भारथ्यसा मुखयन् ।) सर्ववन्धनमोक्ष इति ।
(ईदृशे अनुदये अस्मिन्नभगवते एव करणिज्ज । गुरुपूजा । यद्ययस्य सत्कारो
सम्भवः धनमोक्षयति ।)

राजा—(वासवदत्तामपगार्यं छोटिकां ददत् ।) साधु वयस्य साधु ।

अविनाशं गन्धम् । सुखेति । अन्यथापि महप्रभुसार्थकरणभारेपि
स्वामिनमवलोक्य भृत्यजनः सुखं निर्भरं नितरां पूर्णं भवति । किं पुनरखिलस्य
विघटनेन ध्वमेनेति यावत् निर्व्यूढं साध्वन्याद प्रभानियागस्य निर्दिष्टसार्थं भरं येन
स । सुखनिर्भरोभवेदिति यत्तद्व्यभिचयः ॥ ६ ॥ एतत्वेति । विजयसेनेन कलिद्वहतक
हत्वा आत्मस्वामी राज्ये निवेदितां प्रतिष्ठापितो हि । देवस्य उपादत्ता निर्व्यूढं राजपुत्रिनं
च ॥ ७ ॥ अभ्युदये इत्यप्यादौ नाप्येतावत् । गुरुपूजा इत्यर्थमिदं न सत्कारः ।
छोटिका अद्भुतमयमयोपनि संधयजन्यो ध्वनिविशेषः ।

१ एतन्नामि पुस्तकानां २ सोऽयम् आत्मन्यामिति निवेदिता ३ दशाऽप्यथापि
काद्विप्रायिना ४ काद्विप्रायिना ५ महात्मा ६ अस्मात्परं जयतु आनन्द (नेतुं अन्य
पुत्रो) १ इत्यपि पुस्तकानां

विदूषकः—भवति कथं त्वं न किमप्यत्र समादिशसि । (होदि कहां तुमं प किं वि एतय समादिससि ।)

वासवदत्ता—(साङ्कृत्यायनीमिवलोक्ष्य सस्मितम् ।) मोक्षिता खलु हताशेनारथिका । (मोक्षिता कस्य दृष्टासेन आरणिभा ।)

साङ्कृत्यायनी—किं वा तपस्विन्यायनया चक्षया ।

वासवदत्ता—यथा भगवत्यै रोचते । (जह भगवदीए रोअदि ।)

साङ्कृत्यायनी—यद्येवमहमेव गत्वा तां मोचयिष्यामि ।

(इति निष्क्रान्ता ।)

कञ्चुकी—इदमपरं संदिष्टं महाराजेन दृढवर्मणा । त्वत्प्रसादात्सर्वमेव यथामिलपितं संपन्नम् । तदेते प्राणास्त्वदीयाः । यथेष्टमिमान्विनियोक्तुं स्वमेव प्रमाणमिति ।

(राजा सलज्जमयोमुखस्तिष्ठति ।)

विजयसेनः—देव न शक्यमेव देवं प्रति प्रीतिविशेषं दृढवर्मणः कथयितुम् ।

कञ्चुकी—यद्यपि तुभ्यं प्रतिपादितायाः प्रियदर्शिकाया अस्मद्बुद्धितुः परिभ्रंशान्न मे संबन्धो जात इति दुःखमासीत्तथापि वासवदत्तायाः परिणेत्रापि त्वया तदपनीतमेव ।

वासवदत्ता—(रासम् ।) आर्य कञ्चुकिन् कथं मे भगिनी परिभ्रष्टा । (अत्र कञ्चुइ कहां मे भइणी परिभ्रष्टा ।)

कञ्चुकी—रामपुत्रि तस्मिन्कल्लिहृतकावस्कन्दे विद्रुतेष्वितस्ततोऽन्तःपुरजनेषु दिष्ट्या दृष्टामिदानीं न युक्तमत्र स्थातुमिति तामहं गृहीत्वा पत्सरानान्तिकं प्रस्थितः । ततः संचिन्त्य तां विन्ध्यकेतोर्हस्ते निक्षिप्य निर्गतोऽस्मि । यावत्प्रतीपमागच्छामि तावत्कैरपि तत्स्थानं सह विन्ध्यकेतुना स्मर्तव्यतां नीतम् ।

प्रतिपादितायाः संकल्पदत्तायाः । परिभ्रंशात्स्वदस्तस्यलज्जान्दिनाशाह । कलिहृतकस्यावस्कन्दः अभिद्रवः तस्मिन् । दिष्ट्या स्मृत्वात् । संचिन्त्य कार्यशुचता विचार्य । प्रतीपमागच्छामि परापत्तामि ।

१ मेव तावन्मोचयामि, २ शक्यते, प्रीतिविशेषः.

राजा—(सस्मितम् ।) विजयसेन किं कथयसि ।

कञ्जुकी—तत्र आन्विष्यता मया न प्राप्ता । तदौप्रभृति नाद्यापि विज्ञायते क्व वर्तते इति ।

(प्रविश्य मनोरमा ।)

मनोरमा—भट्टिनि प्राणसंशये वर्तते सा तपस्विनी । (भट्टिणी प्राणसंसर्गं कृत्वा सौ तवस्तिर्णा ।)

वासवदत्ता—(सन्नम् ।) किं पुनस्त्वं प्रियदर्शनावृत्तान्तं जानामि । (किं उगं तुमं पिभदसणाउत्तन्तं जानामि ।)

मनोरमा—न खल्वहं प्रियदर्शनावृत्तान्तं जानामि । एषा खल्वारण्यिका कल्यव्यपदेशेनानीतं विषं पीत्वा प्राणसंशये वर्तते इत्येवं मया निवेदितम् । तत्परिब्रायतां भट्टिनी । (स्वती पादयोः पतति ।) (न तु अहं पिभदसणाउत्तन्तं जानामि । एषा कसु आरण्यिका कल्यव्यपदेशेन आणीदं विषं पाञ्च प्राणसंसर्गं कृदिति एवम् अपि निवेदिदं । ता परितःप्रभु भीक्षणी ।)

वासवदत्ता—(सन्नम् ।) हा भिक्व हा भिक्व । प्रियदर्शनादुःखमपि मेऽन्तरितमारण्यिकावृत्तान्तेन । अतिदुर्जनः खलु लोकः । कदाचिन्मामन्यथा संभावयिष्यति । तदेतदत्र युक्तम् । (प्रकाशं रासंभ्रमम् ।) मनोरमे लब्धिवैवानय ताम् । नागलोकद्वृहीतविषविद्य आर्यपुत्रोऽत्र कुशलः । (इति इति । विभदसणादुक्ता नि मे अन्तरिदं आरण्यिकाउत्तन्तेन । अतिदुर्जनो कसु लोभो । कदाहं मे भण्णहा संभावयिष्यति । ता एदं एव ज्ञात । मनोरमे कसु इह एव आणेहि तं । नागलोकादो गहिद्विसविब्रो अयउतो एव कुसलो ।)

(निष्पन्त्या मनोरमा । ततः प्रविशति मनोरमया धृता राविपवेगमात्मानं नाट्यमयारण्यिका ।)

आरण्यिका—हृत् मनोरमे कस्मादिदानीं मामन्धकारं प्रवेशयसि । (इहा मनोरमे कीदं दार्णि मे अन्धकारं पनेसेसि ।)

मनोरमा—(सविपादम् ।) हौं भिक्व हा भिक्व । दृष्टिरेष्यस्याः संक्रान्ता विपेणैव । (वासवदत्ता दृष्ट्वा ।) भट्टिनि लघु परिब्रायस्व लघु

प्रियदर्शना प्रियदर्शिका । मनोरमावाक्ये सा तपस्विनी इत्यत्र सेत्यनेन कञ्जुकिप्रोक्ता राजकन्येव पतमृष्टा इति मन्यमानाया उक्तिसिद्धम् । कल्यव्यपदेशेन कल्यं प्रातराशं तस्य व्यपदेशेन मिषेण यद्वा कल्या इति संज्ञितं तत्र कन्या मयम् । कल्यं प्रगाते इति स्थितम्... । उपायवचनेपि स्याद्विशेषं मयेतु योषिति । इति मेदिनी । अन्यथा संभावयिष्यति अनर्थैव तस्यै विषं दत्तमिति तर्कयेत् ।

परित्रायस्व । गुरुभूतमस्या विपद्य । (हृदि हृदि । त्रिदि वि से संकन्ता विमे-
येष्व । भट्टिणि लहु परिताएहि लहु परिताएहि । गुरुभूतं से विमं ।)

वासवदत्ता—(ससंजमं राजानं हस्ते गृहीत्वा ।) आर्यपुत्र उत्ति-
ष्टोत्तिष्ठ । लघु विपद्यते स्वस्वेषा तपस्विनी । (भवे पश्यन्ति ।) (अमउत्त
वेहि वेहि । लहु विवज्जव्व क्खु एसा तवस्सिणी ।)

फञ्जुकी—(विलेख्य ।) सुसदृशी स्वस्वियं मम रामपुत्र्याः
प्रियदर्शनायाः । (कल्पवर्त्ता निर्दिश्य ।) रामपुत्रि कुत इयं कन्यका ।

वासवदत्ता—आर्य विन्ध्यकेतोर्दुहिता । तं व्यापाद्य विनयसे-
नेनानीता । (अम विड्ढकेडणे दुहिदा । तं पावादिअ विजयसेणेण आणीदा ।)

फञ्जुकी—कुतस्तस्य दुहिता । सैवेयं मम रामपुत्री । हा हतोऽस्मि
मन्दभाग्यः । (इति निष्क्य भूमाकुत्वाप ।) रामपुत्रि इयं सा प्रियदर्शिका
भगिनी ते ।

वासवदत्ता—आर्यपुत्र परित्रायस्व परित्रायस्व । मम भगिनी
विपद्यते । (अमउत्त परिताएहि परिताएहि । मन भङ्गी विरज्ज ।)

राजा—समाश्रसिहि समाश्रसिहि । पश्यामस्नातु । कष्टं भोः कष्टम् ।

संजातसान्द्रमकरन्दरसां क्रमेण

पातुं गतञ्च कलिकां कमलस्य भूङ्क्ष्वः ।

वृष्णा निपत्य सहस्रेण हिमेन चोत्सी

यामे विधी न हि फलन्त्यभिवाङ्मृतानि ॥ ८ ॥

मनोरमे दृष्ट्यन्तां तारत्किं ते बोध इति ।

मनोरमा—सखि किं ते बोधः । (मार्गं पुनश्चालयन्ती ।) सखि
ननु भणामि किं ते बोध इति । (गदि किं दे बोधो । गदि न भणामि
दि दे बोधेति ।)

प्रियदर्शिका—(अविपश्यन् ।) यदेनद्वस्त्रायापि मया न महारानो दृष्टः ।
(इत्यर्थोके भूमी पतति ।) (अं ऐदे अस्त्रानं गदाए दि मए ॥ महाराओ दिहो—

गुरुभूतमदाह्वम् । संजातेति । क्रमेण घनगणितान्ता आगताक्रमेण च । नष्टः
संजातः सान्द्रः निविडः मकरन्दरसो वृष्णानां कमलस्य कलिकां पातुं गतञ्च हिमेन कुता-
रेण सहस्रेण निपत्य भोक्ते कलिकां दत्ताम् । ह्रीं वधते वधस्त्रेण मोक्षयं दर्शयतः । दिगी-
कमे प्रतिहृते गती अभिवाङ्मृतानि न पश्यन्ति मिदप्यन्ति हि नियदेन । अद्वैतान्तायाः

राजा—(साक्षम् ।)

एषा भील्यतीदमीक्ष्णयुगं जाता ममान्धा दिशः

कण्ठोऽस्याः प्रतिरुध्यते मम गिरौ निर्यान्ति कूच्छादिमाः ।

एतस्याः श्वसितं हृतं मम तनुर्निश्रेयतामागता

मन्येऽस्या विपद्येन एषु हि परं सर्वं दुःखं मम ॥ ९ ॥

वासवदत्ता—(मायम्) प्रियदर्शने उत्तिष्ठोत्तिष्ठ । पश्यैष

महाराजस्तिष्ठति । कथं वेदनाप्यस्या नष्टा । किमिदानीं मयापराद्धम-

जानत्या येन कुपिता नौलभामि । तत्प्रसीद प्रसीद । उत्तिष्ठोत्तिष्ठ । न

स्तु पुनरपरात्स्यामि । (कथंमवलोक्य ।) हा दैवहतम् । किमिदानीं

मयापकृतं येनैतदवस्थां गता मे भगिन्यौदर्शिता । (प्रियदर्शिन्या उपरि

पतति ।) विभर्तुणे जेहि जेहि । पेयल एसां महाराजो विद् । कहूँ वेअणा वि

से ण्हा । दाणिं मए अवरज्ज अजाणन्तीए जेण सुविदा णालसि । ता पनीद

पसीद । जेहि जेहि । न हु पुणो अवरजिस्स । हा वेअहदण कि दाणिं मए भव-

हिअ जेण एदाकरं गदा मे भणी आदसिदा ।)

विद्रूपकः—भो वयस्य कथं त्वं मूढ इव तिष्ठसि । नैव विपा-

दस्य कालः । विष्मा स्तु गतिर्विपश्य । तद्दर्शयत्पनो विद्याप्रभावम् ।

(भो वयस्स कह तुम मूढोविअ विद्रुपि । न एसो विपादस्स बालो । विममा कथु गहिं

विसस्स । ता दसेहि आपणो विचापइव ।)

राजा—सत्यमेवैतत् । (प्रियदर्शिकामालोक्य ।) मूढ एवाहमेतावती

वेद्यम् । तद्दहमेना जीवयामि । सलिलं सलिलम् ।

विद्रूपकः—(निष्क्रम्य पुन प्रविश्य ।) भोः एतत्सलिलम् । (भो ।

एवं सलिलम् ।

(राजोपश्रुत्य प्रियदर्शिकाया उपरि हस्तं विधाय मन्यस्मरणं

नाटयति । प्रियदर्शिकाश्चेतिप्रति ।)

वासवदत्ता—आर्यपुत्रं द्रिष्ट्वा प्रत्युज्जीविना मे भगिनी ।

(भवउता दिट्ठिआ पचुण्णविदा मे मणी ।)

वसन्ततिलकं वृत्तम् ॥ ८ ॥ एषोति । एषा प्रियदर्शिका विजयान्धा ईक्ष्णयुगं

भील्यति । दिशो मम कन्या जाना । अस्या कण्ठः प्रतिरुध्यते स्मृतो निरुध्यते इमा मम

गिर शब्दा- कूच्छादिर्यान्ति । एतस्या श्वसितं हृतं मम तनुर्निश्रेयतां निर्व्यापकता-

मागता । अतः अस्या विपद्येन एषु मन्ये परं गर्ते नु दुःखं निश्चयता पीडा मम ।

अपहृतिरुत्तर । दर्शनं वृत्तम् ॥ ९ ॥

विजयसेनः—अहो देवस्य विद्याप्रभावः ।

कञ्चुकी—अहो सर्वत्राप्रतिहता नरेन्द्रता देवस्य ।

प्रियदर्शिका—(शनैरुवाचोपविश्य च जूमिन्मम नाटयन्ती सविवादमवि-
लम्बम् ।) मनोरमे चिरं खलु सुप्तास्मि । (गणेशमे चिरं तु मुताङ्गि ।)

विदूषकः—भो वयस्य निद्र्युदं ते वैद्यत्वम् । (भो वयस्य निद्र्युदं
दे वेदित्तम् ।)

(प्रियदर्शिका साभिलाषं राजानं निरूप्य सलम्बं किञ्चिदधोमुखी तिष्ठति ।)

वासवदत्ता—(मर्दम्) आर्यपुत्र किमिदानीमभ्येषान्यथैव करोति ।
(अजउत । किं दाणिं वि एमा अण्णहेअं करोदि ।)

राजा—(सलितम् ।)

स्वभावस्था दृष्टिर्न भवति निरो नातिविशदा-

स्तनुः सीदत्येषा प्रकटपुलकस्वेदकणिका ।

यथा आद्यं कम्पः स्तनभरपरिक्षेपजनन-

स्तथा नाद्याप्यस्या नियतमखिलं शाम्यति विषम् ॥१०॥

कञ्चुकी—(प्रियदर्शिका निर्दिश्य ।) राजपुत्रि एष ते पितुराज्ञाकरः ।
(इति पादयोः गतति ।)

प्रियदर्शिका—(विलोक्य ।) कथं कञ्चुक्यार्यविनयवसुः । (सलम् ।)
हा तात । हा मातेः । (कथं कञ्चुर्हमगविणभवसू । हा तात । हा अज्जए ।)

कञ्चुकी—राजपुत्रि अलं रुदितेन । कुशलिनौ ते पितरौ । वत्स-
राजप्रभावात्पुनस्तदवस्थमेव राज्यम् ।

वासवदत्ता—(गाम्भ ।) एह्यलीकशालि । इदानीमपि तावद्भगि-
नीक्षेहं दशोय । (कष्टे गृहीत्या ।) इदानीं समाधसितास्मि । (एहि अलि-
अलीले । दाणिं वि दाव भइणिआसिणेहं दमेहि । दाणिं समस्सव्वास्मि ।)

वेदना चेतना । मूढः कर्तव्यतानभिज्ञः । नरेन्द्रत्व प्रमुच्यं विप्रवेद्यता च । नरेन्द्रो
वार्तिके रात्रि विप्रवेद्ये च कथ्यते । इति विश्वः । स्वभावस्थोति-अस्या दृष्टिः
स्वभावे प्रवृत्तौ तिष्ठतीति स्वभावस्था न भवति । गिरौ वाचो नाति विशदाः परिस्तुष्टः ।
प्रकटाः स्फुटं दृश्यमानाः पुलका येमाजा- स्वेदकणिकाश्च यस्यास्तयोक्ता एषा
तनुः सीदति ग्लानति । यथा च अस्या स्तनभरस्य परिक्षेपः पीडा तस्य जननः
कारकः कम्पस्तथा । अस्यापि अस्याः अखिलं विषं नियतं न शाम्यति । अस्या विप्र-
वाधाद्यापि गाम्भ्येन नापनीतिव्यर्थः । शिखरिणी वृत्तम् ॥ १० ॥ समाधायिनास्मि मनः-

१ निद्रुदं दे मन्त्रवादिनेषु (निद्रुदं ते मन्त्रवादिषु) . २ विस अकथं करोति (विषम-
वर्णं करोति) . ३ गिरा नातिविशदा . ४ कटाः प्रणमनि . ५ अज्जुंजे .

विदूषकः—भवति त्वं भगिनीं गृहीत्वा कण्ठ एवं परितुष्टासि ।
वैद्यस्य पारितोषिकं विस्मृतम् । (होदि तुम भदणिं गेह्लिअ कण्ठे एवम् परितु-
ष्टासि । गोदिअस्स पारितोसिअ विमुमरिदं ।)

वासवदत्ता—वसन्तक न विस्मृतम् । (वसन्तअ ण विमुमरिदं ।)

विदूषकः—(राजानं निर्दिश्य सस्मितम् ।) वैद्य प्रसारय हस्तम् ।
भगिन्या अम्रहस्तं ते पारितोषिकं दापयिष्यामि । (वेदिअ पसोरेहि इत्थं ।
भङ्गीए अम्रहत्थ दे पारितोसिअ दाविसं ।)

(राजा हस्तं प्रसारयति ।)

(वासवदत्ता प्रियदर्शिनारहस्यमर्पयति ।)

राजा—(हस्तमुपसहस्य ।) किमनया । संप्रत्येव कथमपि प्रसादितामि ।

वासवदत्ता—कस्त्वमग्रहीतुम् । प्रथममेव सातेनेयं दत्ता । (को
त्तमं अगण्हिदु । पुढमं एव तादेण इअं दिण्णा ।)

विदूषकः—भो माननीया खलु देवी । मास्या. प्रतिकूलं कुरु ।
(भो माणणीआ कलु देवी । मा से पडिउल्लं करेहि ।)

(वासवदत्ता राज्ञो हस्तं कलादाकृत्य प्रियदर्शिकामर्पयति ।)

राजा—(सस्मितम् ।) देवी प्रभवति । कुतोऽस्माकमन्याया कतुं विभवः ।

वासवदत्ता—आर्यपुत्र अतोऽपि परं किं ते प्रियं क्रियताम् ।
(अम्रगत अदो वि परं किं दे सिअं करीअदु ।)

राजा—किमतः परं प्रियम् । पश्य ।

निःशेषं हृदयमङ्गा पुनरपि स्वै राजयमध्यासितं

त्वं कोपेन सुदूरमप्यपटता सद्यः प्रसन्ना मम ।

जीवन्ती भियदर्शना च भगिनी मूयस्त्वया सङ्गता

किं तत्स्यादपरं प्रियं प्रियतमे यत्सांप्रतं प्रार्थ्यते ॥ ११ ॥

स्वास्थ्यं लभ्मिनासि । विभवः सामर्थ्यम् । निःशेषमिति । हृदयमङ्गा पुनरपि
निःशेषं स्वराज्यमङ्गासितमधिष्ठितम् । कोपेन सुदूरमप्यपटता त्वमपि राघो मम प्रसन्ना ।
प्रियदर्शना भगिनी जीवन्ती सती त्वया भूयः पुनरपि सङ्गता । अतः दे प्रियतमे किं

TRANSLATION.

ACT I.

I May Gauri be propitious unto you ; she, who at her marriage rite had her sight troubled by the smoke (of the nuptial fire), but again whose eyes were gladdened by the rays of the moon (on Śiva's head); who looking with longing at the bride-groom, had again her face hung down through Brahma's shame; who was full of jealousy at (when she beheld) Hara, reflected into the mirror of the moon-like nails of her feet, bearing Gangā; and whose hair stood on end at his touch (as he seized her hand)!

Moreover, may Śiva, who-though angry as the mount Kailasa, being upheaved, quaked, when the *ganas* had their amazement rising, when Kumārā (Ka'rtikeya) was lurking under the lap of his mother, when the serpent (on the body of Śiva) was looking about with rage, and when the ten-headed one (Ra'vana) with his body groaning under the firm planting of his foot (to press down the mountain) was sinking to the depth of Pātāla—was yet delighted at being closely embraced through fear by Umā, protect us !!

(*At the end of the Benediction*)

STAGE-MANAGER—(*After walking round*) To-day, at the spring-festival, I being very respectfully called, have been thus addressed by the multitude of kings, dependent on the lotus feet of the illustrious king Sriharsha, and here arrived from the regions in different directions—“We have heard it, coming from ear to ear, that our master, Śri Harshadeva, has composed a Nāṭikā, Priyadarśikā by name, graced with a novel arrangement of plot. But we have not seen it staged. Out of great deference, therefore, to that very king, the delighter of the hearts of all people, and with a disposition on your part to favour us, you should represent the same with proper

performance'. I will, therefore, in the first place arrange the costumes (or the tiring room) and then do as desired. (*Looking around*) I am quite convinced that the minds of the spectators have been won over (or favourably disposed). For,

Śrī Harsha is a skilled poet; and this assembly too is appreciative of merits; the story of king Vatsarāja is attractive (popular) in the world; and we, on our part, are expert in acting : each one of these circumstances is, by itself, the source of the attainment of the desired object; how much more so must then be this combination of all excellences that has come about through the greatness (*lit. increase*) of my good luck !

(*Looking towards the tiring room*).

Ah, how now ! When I was just about to begin the prologue, my brother, having known my intention, has assumed the part of the chamberlain of Drdhavarman, king of Angas, and is coming hitherwards. I will also then put on the costume of the character to enter next. [*Exit*].

End of the Induction.

ACT I.

(*Enter the Chamberlain*)

CHAMB.—(*Jesticulating fatigue accompanied by sorrow, and sighing*)

Alas ! Oh, pity !

The king's misfortune; grief caused by separation from my kinsfolk; exile from the country; and the fatigue of a difficult journey—thus is tasted by me this fruit of my longevity of life, that has been bitter and fruitless. (4)-

(*With sorrow and amazement*). That such a disaster should have been brought over even such a one as king Drdhavarman, whose three regal powers were unobstructed, and who was a peer of Raghū, Dilīpa and

Nala, with a sudden attack, by the cursed king of the Malingas, who had cherished a feeling of resentment at the thought that he had betrothed (promised) his daughter to Vatsarāja, although solicited for himself by him, and who found an opportunity (*lit.* a weak point) in that king Vatsa did not return till then from captivity—this, to tell the truth—I do not believe though it has come to pass. How is it that fate has been exceedingly cruel and thus disposed (adverse) towards us! For, that princess I bore away from the tumult of the assault of that sort and terrible like the destruction time of the world and placed in the house of the forest-king, Vindhya-ketu, connected with a friendly bond with king Drdhavarman, thinking that I might somehow take her to king Vatsa and thereby free my master from his obligation (*lit.* debt of promise). But when I had gone to Agastya's holy pool to bathe, as it was not far off, some people fell upon Vindhya-ketu in an instant, slew him, and depopulating the place like demons, burnt it; and it is not known in what plight the princess too now is. The whole place was carefully searched by me; but I did not find out whether she was carried off by those marauders or burnt by them. So what am I, luckless one, to do! (*Reflecting*) Ah! I have heard that Vatsarāja has escaped from imprisonment and returned to Kausambi, carrying off with him Pradyota's daughter. What! shall I go just there then? (*Sighing and observing his own condition.*) But what sort of thing shall I say, going there without the princess? Ah! Vindhya-ketu had said to me to-day—"Don't you fear. His honour, the great king Drdhavarmā, is alive; and is in captivity greatly disabled by severe wounds. I will, therefore, go to my master and make the remaining part of my life blissful (*lit.* fruitful) by serving his feet. (*Going about and looking up*). Oh the extreme rigour of the autumnal sun! since it is found to be extremely severe even by me heated as I am by many afflictions.

This sun that is freed from the screen (*lit.* bond) of clouds and has reached Libra after occupying Virgo, is

indeed, blazing fiercely, having regained his effulgence, as Vatsarāja, freed from close imprisonment is shining pre-eminently, having attained eminence after securing the princess and regained his own abode (i. e. capital or power). (5) (*Exit*)

End of the Vishkambhaka.

(*Enter the KING and VIDUSHAKA*)

KING—The constancy (*lit.* the being unaffected) of my servants was known, the talent of ministers was witnessed, even friends were observed (as regards their sincerity), the affection (loyalty) of the townsmen was realised all the more, the passion for adventures in battle was quite satisfied, and the jewel of women was obtained what, indeed, have I not obtained from captivity, as from piety practised without hypocrisy (sincerely)? (6)

VIDU,—(*With displeasure*) O friend, how do you praise that whore's son, cursed Captivity? And that is forgotten now, *cis*—How you, like a newly captured lordly elephant, with feet (steps) stumbling on account of the shackles of clanking iron chains, with the burning of the heart indicated by the pale lotus like face (the dry tip of the trunk), with eyes up-raised and steady owing to the force of rage, and with the path along the ground cleared with the huge hands (torn up with the huge trunk), did not get the comfort of sleep even during the nights.

KING—Vasantaka, you are, indeed, a wicked man, Mark—

You saw the prison gloomy with darkness but not the splendour of her moon-like face, you felt pain at the clank of the chains, but heard not her sweet accents the cruel prison guards are present to your mind to-day and not her loving side glances you behold the faults of confinement but not the merits of Pradyota's daughter. (7)

VIDU—(*With an air of pride*) If at all confinement brings in its train happiness, why do you then fasten

your wrath upon the Kalinga-King for having taken Drdhavarman a captive ?

KING—(*Smiling;*) Fie upon you, fool! Every [one is not Vatsarāja who can escape in this way from prison taking a Vāsavadattā with him. So let this matter (*lit-topic*) be dropped. It is many days since Vijayasena was sent against Vindhyaketu. And no one has come (*brought tidings,*) from him till now. Let therefore, the minister Rumanvat be called at once. I wish to say something to him.

(*Having entered—*)

The Portress—Victory, victory, to Your Majesty! Here are arrived at the door-region Vijayasena and the minister, Rumanvat.

KING—Quickly usher them in.

Por.—As Your Majesty commands!

[*Enter RUMANVAT and VIJAYASENA.*]

Ruma.—(*Musing.*)

Although gone out the very moment, servants generally enter a royal palace, full of apprehension, as if they were guilty, even though without guilt. (8)

(*Approaching*) Prosperity to Sire?

KING—(*Pointing to a seat*) Rumanvat, be seated here.

RUMAN.—(*Sitting down, with a smile.*) Here is Vijayasena, the conqueror of Vindhyaketu, bowing (*to you*).

VJA.—(*does accordingly.*)

KING.—(*Embracing him graciously.*) Is Your Honour well?

VJA.—(*I am*) to-day by Sire's favour.

KING—Vijayasena, please be seated (*VIJAYA, sits down*).

KING—Vijayasena, tell Vindhyaketu's account.

VJA.—Sire, what more can I tell? It is as it should be when Sire is angry.

KING—Still I wish to hear it in detail.

VIRA.—May Your Majesty hear—Starting from here according to Your Majesty's order, with an army of elephants, cavalry and infantry, as directed, we traversed the road though long in three days, and unexpectedly fell upon Vindhyaketa at the time of day-break

KING —Then, then ?

VIRA —Then roused by hearing the tumultuous din of our forces, he, Vindhyaketa, too, rushed out like a lion from a cave of the Vindhya mountain and without waiting for (the mustering of) his army and conveyances and having a few followers that happened to be at hand, proceeded at once to engage us, proclaiming his name

KING—(*Looking at RUMANVAT with a smile*) That was creditably done by Vindhyaketa . What then ?

VIRA.—Then when his companions were killed to a man in a fierce onslaught by us, whose envy and energy were doubled at the thought—'Here is he,' he, with the fury of his anger and strength enhanced by the crushing blow, fought in a still fiercer manner

KING—Bravo, Vindhyaketa ! Excellent, excellent !

VIRATA—What description can be given, Sir ! I will tell in brief—

Having first of all, himself fighting on foot, crushed the foot-soldiers by merely striking them hard with his chest, and dispersed the terrified cavalry like a herd of deer in the quarters with volleys of arrows from afar, he discharged on all sides the whole stock of his weapons and then quickly unsheathing his sword, proceeded to enjoy the sport of cutting off the plantain grove of the mass of elephants' trunks (9).

Making havoc, single-handed, in this way in our three-fold army, with his towering shoulders covered with the rays of his sword, Vindhyaketa, with his broad chest shattered by hundreds of weapons, and exhausted after a long time, was slain in the battle (10)

KING—Rumanvan, to tell the truth we are quite put to shame by the death of Vindhyaketa, following the path proper for worthy (: a brave) persons

RUMAN.—Sire, even the merits of an enemy produce joy in persons of your type who side with virtues alone.

KING—Vijayasena, has Vindhya ketu a child, whereon I may bestow (*lit. show*) the fruit of gratification?

VIJAYA.—Sire, about this too I will tell you. When Vindhya ketu had been thus slain with his kinsmen and followers, and his wives followed him in death, when the country people had taken shelter on the peaks of the Vindhya mountains and the place had been desolate, there was a maiden in Vindhya ketu's house whose beauty was in keeping with her high birth and who was uttering the piteous lament—oh father, oh mother! She is brought here by us being taken to be his daughter, and she is waiting at the door. Your Majesty is to decide with regard to her (*i. e. as to how she is to be dealt with*).

KING.—Yas'odharā, go yourself and deliver her over to Vāsavadattā and say to the Queen—She should be always looked upon by you in the light of a sister and should be taught everything proper for a maiden of high birth, singing, dancing, playing upon instruments and other accomplishments. And when she becomes fit for being given away in marriage, you should remind me.

PORTRESS.—As Your Majesty commands.

(*Behind the curtain—A Bard*).

By the breasts, gleaming with their beauty disclosed owing to the garments slipping down through exertion of the multitude of courtezans in the harem, getting ready the auspicious articles and cosmetics necessary for your pleasure-bath, your bathing room is adorned (*as if*) with other kinds of raised golden pots (11).

KING—(*Looking upwards*) Ah! how now! The divine sun is occupying mid-heaven.' For now;

The water of the ponds (in the gardens) appears to be boiling as it were with the heat of the rays of the sun on account of the leapings of the Śāfaras; the peacock spreads out his tail looking like an

umbrella, though drooping from his sportive dance, the fawn covetous of the water in the basins seeks the circle of shades of the trees; and the bee, having at once left the cheek of the elephant, lurks (*lit. enters*) under the lobe of his ear. (12)

Rumanvan, get up, do get up. Having just entered the inner apartment and performed the usual rites, we will honour Vijayasena and dispatch him for annihilating the king of Kalinga.

[*Exeunt Omnes.*]

END of ACT I

ACT II

(*Enter VIDU SHAKA.*)

Indivarikā has, indeed, said to me—Noble Sir, Queen Vasavattā, who has been observing the vow of a fast, might call you to receive the *Ścaśtiodhana*. I will, therefore, bathe in the pond attached to the shower-house and having gone into the presence of the Queen will utter something in the manner of a cock (*i. e.* in a gradually raised voice). Otherwise, how are Brāhmanas like us to accept a donation in the royal palace? (*Looking towards the tiring room*) Ah! Here my dear friend has started to go to the very showerhouse-garden to dispel the longing caused by the queen's separation. So I will go with my friend himself and do as (*I said.*).

(*Enter the love-sick Kṛṣṇa*)

My mind yearns, to-day, to see that beloved of mine who is emaciated, who wears only the auspicious ornaments, who speaks slowly and with effort, who subdues the beauty of the morning moon by her face having a pallid hue, and who is full of longing owing to the observance of the rules of her fast, as if she were in the condition produced by first love. (1)

VIDU.—(*Approaching*) Hail to your Honour! May you prosper!

KING.—(*Looking at him*) Vasantaka, for what do you appear to be delighted!

VIDU.—Because the Queen is going to honour a Brâhmana.

KING.—If so, how does it benefit you?

VIDU.—(*With pride*) Oh, such a Brâhmana, indeed, that I get the Svastivâchana-present first from the Queen in the palace crowded with thousands of Brâhmanas, versed in four, five or even six Vedas.

KING.—(*Laughing*) Your Brâhmanaship (Vedic scholarship) is shown by the number of the Vedas (mentioned by you). Come then, great Brâhmana. To the shower-house garden itself we go now.

VIDU.—As your Majesty commands.

KING.—Lead the way.

VIDU.—Come, oh! Let us go. (*Walking round and looking on*) O friend, see, the loveliness of the shower-house-garden, the surface of the stone-slab in which is soft on account of the various kinds of flowers ceaselessly falling upon it, wherein the bunches of the *Bakula* and the *Jasmine* flowers are broken by the weight of the bees buried in the fragrance, where the cups of the *Bandhûka* flowers are opened by the breezes richly charged with the perfume of lotuses, and where the light of the sun is obscured by the dense *tamûla* trees.

KING.—Friend, you have well described it. For, here,

By the stems of the *Séphalikâ* flowers (scattered about) the ground appears as if covered with small bits of corals; the scent of the *Saptachhada* flowers at once gives rise to the false idea of its being the odour of the rut of elephants; and these bees here, having the colour of their bodies tawny with (or having the tawny tinguents of) the thick mass of pollen 'dropped from the expanded lotuses, and intoxicated with the drafts of liquor (honey), are humming something in indistinct accents. (3).

VINU —O friend ! look, look at this too—this Saptaparna-tree here, the mass of the flowers of which is unceasingly falling and which, therefore still looks as if it has the drops of water falling through the interstices of its leaves at the close of the rainy season (or at the end of a shower)

KING —Friend, happily observed There is much that is like the rainy season (yet) For

Bearing softness (of surface) by the meadows which rob (possess or surpass) the beauty of the Śirisha flowers, and therefore having at once a pavement made with the washed pieces (or powder) of emerald the ground here, on account of the heaps of Bandhuka flowers dropped from their stems, now appears as if covered with hundreds of cochineal insects (3)

(*Enter a MAID*)

MAID —I am ordered by Queen Vasavadatta—Girl Indivarikā, to-day I have to present an Argha (offering of worship) to the great sage Agastya Do you go then and come back quickly taking with you a garland of Saphalikā flowers Let this Aranyikā, too quickly gather the full blown lotuses from the pond in the shower house garden before they are closed up by the sun when going to set and come back The poor girl does not know that pond So I will take her with me and go (*Looking towards the scenes*) This way Aranyikā, come this way

(*Enter ARANYIKĀ*)

ARANYIKĀ —(*With tears and dejection, to herself*) That I, who was born in that sort of (so high a) race in that way and who lived commanding others should now do the bidding of others ! So it must be said that there is nothing difficult for fate to bring about Or rather it is my fault, since knowing this I did not destroy my self So what shall I do now ! Or* it is now difficult for

* The passage may also be interpreted as—Or why ? A hard thing I have thought of now (viz committing suicide) I will do as I said (i.e. kill myself) But this does not appear to be intended See notes

should be reminded of that", so I will put the king in mind of that, so that he will be engaged in thoughts about a husband for her.

KING.—(*With joy*) This then is that daughter of Vindhya-ketu. (*With regret*) Long have we been foiled (or, robbed of her sight). Friend; this is indeed, a maiden, to look at whom is not sinful. We shall see her now without hesitation (or freely).

A'NAN.—(*Angrily stopping her ears*) Go you then. I have nothing to do with you who talk nonsense.

(*The maid-servant goes and gesticulates the collecting of flowers.*)

KING.—Oh, her nobility of birth has been greatly manifested by her firmness (of mind). Friend, blessed, indeed, will be he who will be the object of the happiness of the touch of her body.

(*ARANYIKA' acts the collecting of lotuses*).

VIDU.—O friend, mark, mark; wonderful, wonderful! As she plucks the lotuses, she puts into the background the beauty of the lotus-beds by the spreading lustre of her hand moving in the water.

KING.—Friend, this is quite true. See—

Having become the object of the touch of the hand of her, who gives delight by her glances similar to that of (given by) a continuous shower of the drops of nectar, and who has assumed a peculiar loveliness owing to the slipping of her breast-garment, as of the rays of the body of the moon that gives delight with a fitting shower of nectarous drops and that becomes peculiarly charming owing to the veil of clouds being removed, it is wonderful, indeed, that these lotuses do not become closed up at once. (7)

A'NANY.—(*Gesticulating torment from bees*) Oh fie! oh fie! These other wicked bees, greatly annoying me as they alight on the beds of blue lotus-s, after leaving the lotus plant, torment me here. (*Covering her face*)

with her upper garment, in alarm) Friend-Indivarikā, save me, save me. These horrid bees will, indeed, assail me.

VIDU.—Oh friend, your wishes are fulfilled. Before that daughter of a born slave comes, you too, being silent, approach her. She, on her part, knowing Indivarikā to be coming from the movement of feet indicated by the sound of water, will just cling to you.

KING.—Bravo, friend, bravo! Your advice is opportune. (*He approaches ARANYIKĀ*).

A' RANY.—(*Gesticulating the hearing of the sound of footsteps*) Indivarikā, come to me quickly, come to me quickly. I am harassed by these wicked bees. (*Clings to the KING*).

(*The KING clasps her at the neck. A' RANYIKĀ, removing her upper garment from her face and without seeing the KING acts looking at the bees.*)

KING.—(*Keeping off the bees with his upper garment*).

O you, give up this dispiritedness (depression of spirits); O timid one, these bees, drawn by their liking for perfume light on the lotus of your face; if again with your long eyes agitated through fear you will still diffuse the beauty of a bed of blue lotuses, how will they leave you?

ARANY.—(*Exhibiting flurry on seeing the KING*). How now! this is not Indivarikā! (*Leaving the KING and moving aside in alarm*). Indivarikā, come quickly, come quickly; prote t me.

VIDU.—Lady, when you are protected by Vatsarāja, able to protect the whole world, you call out for the maid-servant, Indivarikā?

(*The KING repeats—O you, give up &c.*).

A' RANY.—(*Looking at the KING with longing and bashfulness, to herself*). This is the great king to whom I was given (betrothed) by my father. In the right place was my father's preference, indeed!

MAID.—A'ranyikā is, indeed, harassed by the wicked bees. So I will at once approach her and comfort her. A'ranyikā, fear not; here I come.

VIDU.—Move away, O, move away. Here Indivarikā is just coming. Seeing (if she sees) this affair, she will inform the Queen of it. (*Pointing with the finger*). So having entered this plantain-bower we shall wait for a while.

(*Both do accordingly*).

MAID.—(*Approaching and touching her cheeks*). Friend A'ranyikā, this is the fault of your face resembling a lotus that the bees thus come to be guilty. (or, the offenders—i.e., torment you). (*Taking her by the hand*). Come then; let us go. The day has drawn to its close. (*They gesticulate departure*).

A'RANY.—(*Looking towards the plantain-bower*) Friend Indivarikā, owing to the extreme coldness of the water my thighs seem to be benumbed. So slowly, slowly, we shall go.

MAID.—As you say. (*Exeunt both*).

VIDU.—O, come; let us issue forth. Having taken her with her, that slave's daughter, Indivarikā, has gone away.

KING.—(*Sighing*) What, gone! Friend Vasantaka, not indeed is the desired object gained without impediment by those who are not lucky. (*Looking*) Friend, mark, mark!

The bed of lotuses, although its lotuses are closed up, yet being thorny (horripilated) tells, as it were, of the pleasure derived from the touch of her tender sprout-like hand. (V).

(*Sighing*) Friend, what is the means now to see her again?

VIDU.—Sir, having yourself broken the doll you are crying now; you do not act according to the words of me, a Brāhmana.

KING.—What did I not do!

VIDU.—That you have forgotten now. For I said—Be silent and approach her. : Since you, having entered into a very critical position, reproved her, in your affected wisdom due to vain knowledge, saying—Ah you, give up this dispiritedness, &c., and such other words, why do cry now? And again ask me the means to see her.

KING.—Oh, how does the fool call what was comfort-giving a reproof!

VIDU.—It is just known who is a fool in this case. Then why go on with this? The 'divine one having a thousand rays (sun) is about to set. Come then; let us enter just the inside (of the palace).

KING.—(*Looking*). Ah, the day has almost drawn to its close. Alas! For now—

The splendour of the day, like my beloved, has gone, taking away the beauty of the groups of lotuses; there is observed a greater glow of Raga (redness—passion) in the orb of the sun as in this heart of mine; the wheel-named bird (ruddy goose) like me, is standing on the margin of the lotus-pond, thinking of his mate; and the directions have been suddenly darkened (void of interest) to the world also, as to me. (10).

(*Exeunt Omnes*)

End of Act II.

ACT III.

(*Enter MANORAMA*)

MANORAMA—I have been commanded by Queen Vāsavadattā saying—Manorama, my girl, to-day on the occasion of the Kaumudi festival you have to perform the remaining part of the episode about my husband and myself which has been dramatised by Sāmkrityāyani. Yesterday, indeed, her part was wrongly played by my dear friend, A'ranyik, being absent-minded. But if again the same be done by her to-day when appearing in the role of Vāsavadattā, the Queen will necessarily get angry. Where shall I find her then and reprove her?

(*Looking on*). Here is A'ranyikā entering the plantain-bower on the bank of the pond, saying something to herself. So hiding myself behind a bush I will listen to her unrestrained (free) utterings.

(*Enter AR'NYIKA', seated and acting love-sickness.*)

AR'ANY.—(*Sighing*) My heart, seeking an unobtainable person, why dost thou afflict me?

MANO.—This is then the cause of her absent-mindedness. But what again does she long for? Being attentive I will hear her.

AR'ANY.—(*With tears*) How does the great king, being of a pleasing appearance in that way, thus torment me (now)! Wonderful, wonderful! (*Sighing*) Or rather, this is my misfortune, and not the great king's fault.

MANO.—(*Fearfully*) How now! the great king himself is the object of her longing! Noble, dear friend, noble! Your desire is in accordance with your high birth.

AR'ANY.—To whom, indeed, shall I relate this matter and make the pain of my misery somewhat bearable? (*Reflecting*) Or why! I have my dear friend, Manoramā, who is not different from my heart. But to her even I am not able to tell this through bashfulness. All considered, whence can there be solace to my heart other than death!

MANO.—(*With tears*) Alas! alas! the poor girl's passion has reached its climax. So what shall I do in the matter?

AR'ANY.—(*With longing*) This is the spot where, tormented by the bees, I was supported by the great king and comforted in the words—"O timid one, be not afraid".

MANO.—(*Joyfully*) What! She also is seen by the king! Then by all means there is a way for her to live. I will then at once approach her and cheer her up. (*Suddenly advancing*) Proper, indeed, it is to be bashful even towards one's heart.

AR'ANY.—(*Bashfully to herself*) Oh fie, fie! Every thing has been heard by her. So it will be quite proper

to disclose all to her. (*Aloud; seizing her by the hand*). Dear friend, do not be angry, pray do not. It is bashfulness that is at fault.

MANO.—(*Joyfully*) Friend, away with hesitation. Tell me this. Have you been really seen by the king or not?

AN'ANT.—(*Bashfully with face hung down*) My dear friend has already heard everything.

MANO.—If you have been seen by the king, then don't you be worrying yourself. He himself will be eagerly engaged in devising some means to see you.

AN'ANT.—This my friend speaks with partiality. O you, lover of (blinded by love for) a friend, how can this be (expected) from a person who is, indeed, bound by the chains of the Queen's virtues.

MANO.—(*Laughing*) O you, silly girl (*Lit.* wanting in clever perception), although the bee has its love for the lotus plant, how can it, when it has seen the Mālati (jasmine) and is eager to taste its new flavour, rest quiet without obtaining it!

AN'ANT.—What is the use of talking about this which is impossible? Come away then. My limbs, which are all the more tormented by the autumnal heat, do not give up their heat even now.

MANO.—O you bashful one, it is not proper for you, even when reduced to such a plight, to conceal the real state of your heart.

(AN'ANTYKA' hangs down her face.)

MANO.—O you naturally unconfiding one, what can you conceal now! Does not your passion, manifesting itself (*lit.* coming out) day and night, in the guise of sighs, as though it were the *kum* sound caused by the incessantly falling shower of the shafts of the flower-arrowed God (Cupid) tell it. (*To herself*) Or rather, this is not, indeed, the time for chiding her. So in the first place I will put some lotus-leaves on her bosom. (*Rises, and having taken some lotus-leaves from the pond places them on AN'ANTYKA'S heart.*) Let my friend take comfort, let my friend take comfort.

(Enter VIDU'SHAKA)

VIDU'.—Very great, indeed, is my dear friend's passion for Ar'anyika'. For having set aside the affairs of state he has been diverting himself by thinking about a remedy to obtain her sight only. (*Reflecting*) Where shall I find her then? Or why; I will search for her just there, on the margin of the pond. (*Walks on*).

MANO.—(*Hearing*) A sound like that of foot-steps is heard. So becoming concealed in the clump of plantains we shall see who is this (that is coming). (*Both do accordingly and see*).

AR'AN.—Ah, he is the very Brāhmana, who is always at the side of the king.

MANO.—How, Vasantaka himself! (*Joyfully to herself*) May it be that way (*i.e.* as I wish it)?

VIDU'.—(*Looking in all directions*) What! Has Ar'anyikā really become Ar'anyikā (*acting like a forest-bred girl; or, gone to a forest, as she is not found here*) now.

MANO.—(*With a smile*) Friend, the king's companion, the Brāhmana, is talking with respect to you. So let us listen attentively.

(AR'ANYIKA' listens eagerly and bashfully.)

VIDU'.—(*Dejectedly*) When in the first place, at the bidding of my dear friend whose body has become languid owing to the very great torment of love, I looked for her at the residence of the queens Vāsavadattā, and Padmāvatī and of other queens, and did not find her there, I came here, thinking I should search the place also where she was seen at the pond. But then she is not here also. What shall I do now?

MANO.—Did my dear friend hear this?

VIDU'.—(*Reflecting*) Or why! It was already said to me by my friend—If you do not find her, after searching for her, then come, taking from that very pond at least the lotus-leaves that have had their pleasure-giving coolness doubled by the touch of her hand. Then how am I to know these?

MANO.—This is my opportunity. (*Approaching and taking VIDU' by the hand*). Vasantaka, come on. I will show (also; expose) you.

VIDU'.—(*In alarm*) Expose me! to whom? To the Queen? I have not, at all, said any thing.

MANO.—Vasantaka, dismiss this fear. As you have described to have been the condition of your dear friend on account of Aranyikā, double of that has been the state of my dear friend on account of our lord. So see it, see it.

VIDU'.—(*Seeing, with joy*) My labour has borne fruit. Hail to your ladyship!

(ARANYIKĀ' bashfully casts off the lotus-leaves and rises).

MANO.—Noble Vasantaka, at your mere sight my dear friend's affliction has vanished, so that she is herself removing the lotus-leaves. So your noble self should favour them (by taking them).

AR'ANYIKĀ'.—(*With agitation*), O you given to joking, why do you put me to shame? (*She stands with her face slightly turned back*).

VIDU'.—(*With dejection*) Let the lotuses remain. Your dear friend is extremely bashful. So how is their union to take place?

MANO.—(*Musing for a moment, joyfully*) Vasantaka, in this way, it seems. (*She whispers into his ear*).

VIDU'.—Excellent, dear friend; cleverly suggested!

(*Aside*) By the time you two put on your costumes, I will come taking my friend with me. (*Exit*).

MANO.—O passionate one, get up, get up. We have to act the remaining part of that very play. Come then; let us go to the play-house. (*Walking round and seeing*) Here is the play-house. Come then; let us enter in. (*Gesticulating entrance and looking about*), Well done, well done! Every thing is got ready; the Queen must be coming.

(*Enter the QUEEN, SAMKRITAYANĪ and the retinue according to rank.*)

VA'SAVADATTA.—Revered lady, how wonderful is your poetic genius ! For this story of my husband, with its secret incidents, although a matter of experience, being dramatized (by you) raises our interest in it all the more, when being seen, as though it had not been seen before.

SA'MK.—O you of long life, the merit of this subject is such that a poem though without excellence (insipid) necessarily causes delight to the ears of its hearers. See,

Generally even an insignificant thing attains eminence by its connection with what is great ; for even ashes come to be a decoration when applied to the broad temples of a rutting elephant. (1)

VA'SAVA.—(With a smile) Revered lady, it is a patent fact (*lit.*, is but known) that the son-in-law is loved by every one. So what is the use of thus continuing the conversation ? It is better to see the very same representation.

SA'MK.—Just so. Indivarikā, lead the way to the play-house.

MAID.—Come, come, my Queen. (*They all walk on.*)

SA'MK.—(Looking on) Oh the loveliness of the play-house !

Charming with the huge strings of pearls hanging from the golden posts decked with hundreds of jewels, and occupied by the youthful damsels that have conquered (surpass in beauty) the nymphs of heaven, this play-house appears like the (aerial vehicle, or) residence of the gods. (2).

MANO. and ARAN.—(Approaching) Prosperity, prosperity, to the Queen !

VASAVA.—Manorama, the twilight has indeed, passed. Go you then, and quickly put on your costumes.

BORN.—As the Queen commands. (*They start to go.*)

VA'SA.—Aranyikā, go to the dressing-room and decorate yourself with these very ornaments that are put on my person. (*She removes the ornaments from her person and*

hands them over to A'ran.). Manoramā, you too take from Indivarikā the ornaments that were given to my husband by my father when pleased by his capture of Nalagiri and decorate yourself, so that you will look quite like the King.

(MANORAMA takes the decorations from INDIVARIKA and exits with ARANYIKA).

INDIVARIKA.—Here is a seat; may your Majesty sit down.

VA'SAVA.—(Pointing to a seat) May your reverence sit down.

(Both sit down).

(Enter the CHANDERLAIN having put on his dress).

Looking after the management of the inner apartments, guarding against stumblings at every step, and now led by a staff, being broken down by old age, I imitate all the actions of a king, who, following the science of government, maintains order within cities and avoids errors of policy at every step. (3).

I am commanded by Mahāsena, who bears a significant name and who has put to chagrin (overpowered) all the armies of his enemies, to inform the ladies of the harem thus—Tomorrow we are to celebrate the Udayana festival. Therefore you are to repair to the garden of Love with your retinue splendid with dresses befitting the festival.

SA'MK.—(Pointing to the CHAM.) Princess, the play has commenced. Please see it.

CHAM.—So this is what I have to tell them—that they should go accompanied by their attendants and not attendants with their decorations put on. For,

Among these (inmates of the harem) even the servants of the maids-in-attendance of the queens are conspicuous with their feet adorned with anklets, with their broad hips having glinging girdle-bands, with their large breasts decked with (lit. having beauty imparted to them by) pearl necklaces, with their arms having *Keyuras* (armlets) on them, and with their ears furnished

with *Kundalas*, their hands with bracelets and their hair with *Swastikas*. (4)

There is nothing, indeed, unusual that is to be done here. Thinking that it is my master's order, I will simply communicate the remaining part of the king's order to the Princess.

(*Walking about and seeing.*) Here has that (princess) Vāsavadattā entered the music-hall followed by Kānchanamālā, lute in hand. I will just tell her. (*Walks forth.*)

(*Enter A'RANYIKA, in VASAVADATTA'S costume, sear'd, and KANCHANAMA'LA, with a lute in her hand.*)

A'NAN.—Friend, Kānchanamālā, why again is the music-master tarrying even to-day?

KA'NCH.—Princess, he has seen a crazy fellow; and overpowered by wonder at hearing his words he has stayed there enjoying the fun (*lit.* laughing at him).

A'NAN.—Maid, well does he ask him. Both are mad men, as it is said—'The like take pleasure in the like.'

SA'MKR.—I see that her form is like that of a princess; so with such a form she is sure to act your part well.

CHAM.—(*Advancing*) Princess, His Majesty sends word to you—To-morrow we are sure to hear you playing the lute. So you should be ready with Ghoshavati fitted with new strings.

AN'ANY.—Sir, if so, quickly send the music-master.

CHAM.—Here I send Vat-arāja to you. (*Exit.*)

A'RANY.—Kānchanamālā, bring me the lute (Ghoshavati). I will just examine its strings.

(KA'NCHANAMA'LA hands over the lute.)

A'RANYIKA puts it on her lap and strikes (or, adjusts) the strings).

(*Then enter MANORAMA' having put on VATVARAJA'S decorations.*)

MANORAMA'.—(*To herself*) Surely the King tarries. Is it that Vasantaka did not tell him, or is he afraid

of the Queen? If he comes now it will be a nice thing

[*Enter the King, and Vidūshaka with his body veiled*]

KING—The cool-rayed one (moon) does not cause affliction to me just to-day as at first, now only hot sighs do not parch my lip as they did constantly before, just now my mind is not vacant nor are the limbs languid as formerly, and my torment becomes reduced even as the desires of my heart are thought of (as near fulfilment) (3)

Friend, did Manorama really say—"Since my dear friend is kept even out of the path of the King's sight by the Queen, this is the way to bring about their union. To-day at night we are to enact before the Queen the play called Udayanacharita. In it Aranyaka will be Vāsavadatta and I too Vatsaraja. Everything is to be learnt (acted) according to his own doings. So having come and acting his part himself, let him enjoy the pleasure of her company."

Vidū—If you do not believe me, here is Manorama waiting, wearing your costume. So approach her and ask her yourself.

KING—(*Approaching MANORAMA*) Manorama, is what Vāsantaka says true?

MANORAMA—Sire, quite true. Decorate yourself with these ornaments. (*With these words she takes off the ornaments from her person and hands them over to the King*)

(*The King puts them on*)

Vidū—Here, indeed are kings thus made to dance (act) even by a maid servant. Oh the importance of business (the object to be achieved)!

KING—(*Laughing*) Fool, this is not the time for joking. Silently enter the picture gallery and wait there with Manorama beholding our acting.

(*Both act accordingly*)

A'RAVY—Kanchanamika, let alone the late. Just I wish to ask you something

KING—Let me hear (to know) which part of the story is being acted. (*He listens attentively*).

KA'NCH.—May the Princess ask.

A'RAY.—Does my father really say so, viz.—“If playing on the lute Vatsarāja captivate me I will necessarily free him from captivity.”?

KING—(*Intering with a toss of the curtain, joyfully ties a knot in the hem of his garment*). Thus it will be. What doubt is there?

Having filled Pradyota with his attendants with wonder by my performance on the lute, I see that ere long I shall take away Vāsavadattā. (6)

For all things have been well arranged by Yaugandharāyana.

VA'SAVA.—(*Rising at once*) Prosperity! prosperity to my husband!

KING—(*To himself*) How is it that I am recognized by the Queen?

SA'MKR.—(*With a smile*) Princess, away, away with this hurry (or, confusion). This is a play.

KING—(*To himself joyfully*) Now I am made to breathe freely.

VA'SAVA.—(*Sitting down with a smile of embarrassment*) What! this is Manorama! I thought it was my husband. Bravo, Manoramā, bravo. Excellently acted.

SA'MKR.—Princess, rightly, indeed, was confusion caused in you by Manoramā. Consider—

Here is that same form (of Vatsarāja), the cause of delight to the eyes; the same is the splendid costume; self-same is this her gait here, that characterises an intoxicated elephant; the same is the exceedingly lofty dignity; her grace the same, and the very same is her voice that resembles the rumble of water-charged clouds: here is presented before us, in his very person, the lord of the Vatsas himself by her, clever (in acting). (7).

VA SAJA.—O Indivarika, I was taught to play on the lute by my lord in fetters, so fetter him with this garland of blue lotuses. (*Taking off from her head the garland of blue lotuses she gives it to her*)

(INDIVARIKA *does as directed and sits down in the same place.*

A RANY.—Kanchanamala, tell me, pray tell me. I ask—Does my father really say this, viz—“If Vatsaraja captivates me by his playing on the lute, then I will necessarily set him free from captivity”

KANCHANA.—Princess, he does, really. Act in such a way that, as a matter of fact, you will be highly esteemed by Vatsaraja.

KING—Kanchanamala has actually brought to pass what was then desired by me.

A RANY.—If so I will play with care.

(*Plays upon the lute, singing*).

Observing the sky densely crowded with chains of clouds the royal swan longs to go to the Manasa lake, his residence, taking with him his mate. The swan among kings—Vatsaraja,—seeing the prison vault closed up with thick chains, desires to repair to his own abode, taking his beloved with him in order to reach (please her heart) (8).

(VIDU,—*gesticulates sleeping*).

MANO.—(*Shaking him with her hand*) Vasantika, see, see, my friend is playing her part

VIDU —(*Angrily*) Slave's daughter, you too do not allow me to sleep! From the time my dear friend saw A'ranyika, I have not seen, along with him, what sleep is. So I will go to some other place and sleep (*Goes out and sleeps*)

(A RANYIKA *sings again*).

Hurled into (powerfully affected with) a new passion, by the perverse Kama, the female bee pines, eagerly longing to see her mate, of a charming sight (9)

KING—(*Hearing the song the very moment and suddenly going forth*) Commendable, princess, commendable! How charming the singing, how charming the playing (on the lute)! For,

Distinctness has now been attained here (in this performance) by the *Vyanjana* mode of playing (on the lute) in all its ten parts; this *laya* (tempo) here, distinguished by its three varieties of quick (allegro) intermediate (moderato) and slow (adagio) has been clearly marked in three ways; all the three pauses, *Gopuchcha* and the rest, have been accomplished in due order: and the three modes of playing on instruments have been properly exhibited. (10)

A'RANY.—(*Clasping the lute rises from her seat and longingly looking at the King*) Preceptor, I bow to you.

KING—(*With a smile*) May you have that which I wish for you!

KA'NOH.—(*Pointing to A'RANYIKA's seat*) The preceptor should please sit just here.

KING—(*Having sat down*) Where should the Princess sit now?

KA'NOH.—(*With a smile*) The Princess has just now been complimented by you with commendation of her skill. So she deserves to share the seat of the preceptor.

KING—Let her sit here; she deserves (to occupy) half of the seat. Princess, sit down.

(A'RANYIKA' looks at KA'NOHANAMA'LA').

KA'NOH.—(*Smilingly*) Princess, sit there. What is wrong in this?

(A'RANYIKA' sits down bashfully).

VA'SAVA.—(*Blushingly*). The subject-matter has been added to by your reverence. I did not, at all, sit on the same seat with my husband at that time.

KING—Princess, I wish to hear again. Play on the lute.

ARANY —(*With a smile*) Kānchanamālā, having played for a long time I feel exhausted So I shall not be able to play

KANCH —Preceptor the Princess is greatly fatigued See how drops of perspiration are formed on her cheeks and her fingers (or fore—hands) tremble So let her be refreshed (by resting) for a short while

KING—Kānchanamālā you have said what is proper (*Wishes to see her by the hand Arany withdraws her hand*)

VAŚA —(*Sarcastically*) Lady this also has been overdone by you I am not certainly Kānchanamālā that can be misled by (such) composition [Or I should not be deceived (misrepresented) by Kānchanamālā's dramatic speech]

SAKRA —(*Smiling*) O you of long life dramatic composition must be of this nature

A RANY —(*With seeming anger*) Go away Kanchan , go away I do not like you

KANCH —(*With a smile*) If you do not like me standing here here I walk off (*Starts to go*)

ARANY —(*In confusion*) Kānchana stay stay , here is the fore—hand offered to him

KING—(*Taking the hand of A RANYIKA*)

Can it be a lotus bud at once cooled by the contact of dew drops? Not such methinks is its power to delight (now) it has it at dawn only when it is left by (free from) the sun are there five moons in the form of fingers shedding a shower of coolness (or dew) Even that (the shower) burns (causes affliction) I know it—this is clearly ambrosia flowing under the guise of perspiration (11)

By you moreover is implanted in my heart this Rāga (passion—redness) with your hand clever in robbing the tender coral sprout of its beauty (12)

A RANYIKA —(*Exhibiting the peculiar sensation of touch*) Oh fie oh fie! my limbs commit a havoc in me (experience a thrill of overpowering emotion) as I touch this Manoramā

VA'SAVADA.—(*Rising suddenly*) Revered lady, you see the representation. I, for myself, cannot bear to see what is false.

SA'MKR.—Princess, this *Gandharva* form of marriage is sanctioned by the religious codes of law. What is the matter for shame in this? This is a dramatic representation. So it is not proper to go away causing a break in the interest when there is no occasion for it.

VA'SAVA.—(*Walks away*).

INDIVARIKA'—(*Looking on*) Your Highness, Vasantaka, is lying in deep sleep at the door of the Picture-gallery.

VA'SAVA—(*Observing carefully*) This is Vasantaka, indeed. (*Reflecting.*) The King also must be here. So having roused him I will just ask him. (*Wakes him up.*)

VIDŪ.—(*Rising dull with sleep and looking up suddenly*) Manoramā, has my dear friend come back after having played his part; or is he acting still?

VA'SAVA.—(*With dejection*) What! My husband is acting? Where is Manoramā now?

VIDŪ.—Here, waiting in the Picture-hall.

MANORAMA'—(*With alarm, to herself*) How was it that the Queen asked him taking quite a different view of the matter; and this foolish fellow too understanding her in quite a different way spoiled the whole matter!

VA'SAVA.—(*Laughing angrily*) Bravo! Manoramā, bravo! nicely have you acted!

MANORAMA'—(*Falling at her feet, trembling with fear.*) Your Highness! It is not, indeed, my fault in this case. By this rascally fellow standing at the door I was detained here, after taking the decorations from me. And again, my voice, as I cried, was not heard by anyone, as it was drowned in the sound of the tabor.

VA'SAVA.—Get up, girl, I know it all. Vasantaka is the chief manager in the play—The story of ^ ^ ^

VIDU — Just think yourself—where is Aranyika and where Vasantaka !

VA'SAVA — Manoramā, having well-secured him just come after me. The acting he has arranged I will see now.

MANORAMA — (*To herself*) Now life is put in me (*Binds Vidu by the hand and then aloud*) Miscreant, now reap the fruit of your evil policy

VA SAVA — (*Approaching in a hurry*) My lord, may this evil be averted ! (*Removing with these words the garland of blue lotuses from his feet, ironically—*) My Lord should forgive me that I, thinking that it was Manoramā, caused you to be bound with a garland of blue lotuses

(ARANYIKA stands, having moved away in fear)

KING — (*Rising suddenly and seeing MANORAMA, and VIDUSHAKA, to himself*) How am I discovered by the Queen ?

(*Acts being abashed*)

SA KRITYA YANI — (*Seeing all, with a smile*) How has the representation turned out to be quite a different thing ? This is not the proper place for persons of my sort (*Exit*)

KING — (*To himself*) Unusual is this way of showing anger. I see that reconciliation is difficult to be brought about in this case. (*Musing*) I will do this. (*Aloud*) My Queen, let anger be set aside.

VA SAVADATTA — Husband, who is angry here ?

KING — How, are you not angry ?

Although your glance is affectionate, still the lustre of your eyes is red, thus your choked voice, though there is sweetness in it, falters at every word, your hard breathings, though suppressed, are well observed from the heaving of your full bosom. So this your anger, though restrained with evident effort, is clearly seen. (13)

(*Falling at her feet*) Be pleased, my dear, be pleased.

VA'SAVA.—A'ranyikē, thinking that you are angry, my husband is saying to you—"Be pleased, my dear, be pleased." So approach him.

(*With these words she pulls her*).

A'RANYIKĀ'—(*In fright*) Your Highness, I know nothing of this.

VA'SAVA.—A'ranyikā, how don't you know anything? Here I will teach you. Indivarikā, seize her.

VIDŪ.—Madam! To-day it being the Kaumudī festival, my friend performed the acting to divert your heart.

VA'SAVA—When I see this misbehaviour of your both, I am moved to laughter.

KING—My Queen, away with misconception. See—

Why for nothing is this spot produced on the moon of your forehead by the knittings of the eyebrows? Why is this throbbing lip made to resemble the *bandhujīta* flower shaken by the breeze? And again this your waist is oppressed by the weight of your breasts throbbing all the more: give up your anger towards me: for the amusement of your mind alone this acting was performed by me. (14).

Queen, be pleased, be pleased. (*He falls at her feet.*)

VA'SAVA —Girl, the playing is over. Come then; let us enter the inner apartment. (*Exit*).

End of the mimic Play.

KING—(*Looking*) How is it that the Queen has gone without showing favour?

When I look at the face of the Queen and also at that of my beloved here pictured before me: the one streaked with the particles of perspiration and with eye-brows very fiercely contracted through anger, and the other with its lotus-like eyes greatly agitated through fear like those of a gazelle bounding with great speed, I, alarmed and yet having my mind full of longing, am thrown into a great difficulty. (15).

So I will just now go to my couch and think about the means of propitiating the Queen.

(*Exeunt Omnes.*)

END OF ACT III.

ACT IV

(*Enter MANORAMA'*)

MANORAMA'—Oh the long continuity of the Queen's anger! She does not take pity on my dear friend A'ranyikā, though confined for so long a time. The poor girl is not distressed so much by the hardships of her own imprisonment as by her despair to see the King. And such is her affliction that to-day I prevented her with great difficulty from killing herself. I have come having asked Vasantaka to communicate the matter to the King.

(*Then enter KA'NCHANAMA'LA*).

KA'NCHA —Strange that I did not find the revered Sāmkritāyanti though searching for her. (*Looking on*) I will then ask this Manoramā (*Going forth*) Manoramā, do you know where the revered Sāmkritāyanti is?

MANORAMA'—(*Looking at her and wiping off her tears.*) Friend, Kānchanamālā, I have seen her; but what have you to do with her?

KA'NCHANA —To-day a letter was sent by her Highness Angāravati. That being read, the Queen, with eyes filled with tears, began to feel greatly pained. So for her diversion I am searching for the venerable lady.

MANORAMA'—Friend, but what was written in that letter?

KA'NCHANA.—She who is my sister is just like your mother; and her husband is (as) your father. So need this be told to you? It is more than a year since

he has been taken a captive by the accursed king of the Kalingas. It is not proper, therefore, for your husband, who is his neighbour and powerful, thus to observe indifference on hearing of this undesirable occurrence.

MANORAMA'.—Friend Kānchanamālā, but who read the letter to the Queen when, indeed, it was ordered by our lord that the matter should not be communicated by any one to Her Highness.

KA'NCHANĀ.—As I remained silent after reading it to myself, the Queen took it from my hand and read it herself.

MANORAMA'.—Then go you; here is the Queen sitting with the very lady in the upper ivory chamber.

KA'NCHANĀ.—I will go there to the Queen. (*Exit*).

MA'NORAMA'.—It is a long time since I came leaving Ar'anyikā. The poor girl is quite tired of her life. Something disastrous might perchance happen. So I will go just there. (*Exit*).

(*Inter seated VA'SAVADATTA' in distress, SA'MKRITTA'YANI and the retinue in order of rank.*)

SA'MKRIT'.—Princess, away with agitation. Vatsarāja is not such. How can Vatsarāja rest unconcerned on knowing very well that the husband of your mother's sister is in such a plight?

VA'SAVADATTA'.—Holy lady, now you are extremely simple-minded. What can he, who has nothing to do with me, have to do with one connected with me? It was meet for my mother to write to me about this. But she does not know that Vāsavadattā is not such now (as she was before). This Ar'anyikā affair again has been witnessed by you with your own eyes. How do you say this then?

SA'MKRIT'.—Since it was witnessed by me, for that reason I say so. He surely acted that way at the Kanmuli festival to make you laugh (enjoy the fun).

VA'SAVA'.—Holy dame, this much is true here. I was so made to be laughed at that it is with difficulty

that I stand before your reverence through shame. So why continue that topic? Surely it is by this partiality that I have been raised to such a high level (reduced to this state). (*Weeps*).

SA'NKRIT.—Do not weep, Princess. Vatsardja is not such (as would remain indifferent). (*Looking about*). Or why; here comes he who will himself remove your sorrow.

VA'SAVA.—These are now your ladyship's fancies!

(*Enter KING and VIDUSHAKA*).

KING.—Friend, what is the way now to get my beloved released?

VIDU.—Friend, give up your dejection. I will tell you the way.

KING.—(*With joy*) Friend, mention it very quickly.

VIDU.—Friend, in the first place you are distinguished by your two arms that have proved their valour in conflicts with your enemies in many a battle; and again rendered more powerful by (or, and again possess) an irresistible army consisting of numerous elephants, horsemen and foot-soldiers. So having now hardpressed the harem with the whole bulk of your forces, set Aranyikā free.

KING.—Friend, you have advised what is impracticable.

VIDU.—What is impracticable in this (since there is surely not a single man there save the hunch-backs, dwarfs, and the old chamberlain.

KING.—(*Disparagingly*) Fool, what nonsense you talk! Excepting the Queen's favour there is no other means to procure her release. So tell me how I shall gain the Queen's favour.

VIDU.—Sir, support your life observing a month's fast. Thus will the fierce Devi (wrathful Queen) be pleased.

KING.—(*Smiling*) Do not joke. Tell me how I should propitiate the Queen?

'Shall I, being bold, obstruct her (course) standing, before her and smiling, clasp the dear one at the neck? Or shall I cause her to be delighted by framing a speech couched in hundreds of flattering expressions? Or shall I remain with folded hands having fallen before the Queen at her feet? Truly, truly, I know not how the Queen's conciliation is to be effected. (1).

Come then; let us go into the Queen's presence.

VIDU'.—Go you, yourself. As for me I have come just now having escaped from confinement with difficulty. So I will not go.

KING.—(*Smiling and clasping him by the neck, makes him turn back by force.*) Fool, come on. (*Walking round and looking on.*) Here is the Queen sitting in the centre of the ivory-chamber. I will approach her. (*Approaches abashed.*)

(*Vāsavadatta' rises from her seat languidly.*)

Why have you left your seat? away with this hurry to show respect to me. It is not proper thus to stand for me, O you with your waist wearied (thereby). Why is this person, who is won over by the favour of the mere casting of a glance, made to feel abashed by excessive courtesy! (2).

VĀSAVA.—(*Closely observing his countenance.*) Husband, you are now abashed (indeed)!

KING.—My dear, I am really abashed. For, although my guilt was visibly seen, I am endeavouring to appease you.

SA'NKRIT.—(*Pointing to a seat.*) Sire, please sit down.

KING.—(*Pointing to a seat.*) Let the Queen sit here.

VĀSAVA.—sits on the ground.

KING.—Oh, the Queen has sat on the ground. I too will sit just here. (*So sitting on the ground, with folded hands.*) Beloved, be pleased, be pleased. Why do you cherish this deep-seated anger, when I have thus bowed to you?

O you with bewitching eyes, you do not knit your brows, but simply weep again and again with your

lower lip not much quivering you heave sighs without cessation; you do not give a reply, but remain with your face hung down in deep meditation: your suppressed anger greatly pains me like a hidden stroke (i. e. wound caused by it). (3)

My beloved, be pleased.

VA'SA.—You are surely very happy. Why do you now torment an afflicted person? Rise, who is angry here?

SA'MKR.—Get up, sire; what is the use of this? Quite different is the cause of her affliction.

KING.—(In haste.) Revered lady, what is that other cause?

(SA'MKRITTA'TANI whispers it in the ear.)

KING.—(Laughing.) If so, away with sorrow. I too knew it. But I did not say (anything about it) thinking that I should greet the Queen after the purpose had been accomplished. Otherwise how could I remain unconcerned in this Dhṛdhavarma matter? So several days have elapsed since tidings about it reached (here). This is the state of things there.

With his outward territory overrun by our forces led by Vijayasena, and his power destroyed, the accursed Kalinga, rendered helpless, has been forced to seek protection from the rampart after having at once entered his fortress. (4)

And him, Kalinga, thus situated—, rendered powerless by our attack as described above, with the activities of his warriors and servants decreasing day by day, and having his entire army routed as his elephants, horses and men are falling so as to be destroyed—, you will hear before long, O revered lady, as being either captured or slain in the battle, when in a day or two his fortress is levelled down from all sides by our forces. (5)

SA'MKRIT.—Princess, I told your ladyship, at the earliest, that Vatsarāja would not remain without making a counter move.

VA'SAVA.—If so, that is gratifying to me.

(*Enter Portress.*)

PORTRESS.—Prosperity, prosperity to your Majesty ! Here is Vijayasena, accompanied by Drdhavarman's Chamberlain, waiting at the door, with his eyes expanded through joy and wishing to communicate something agreeable.

VA'SAVA —(*With a smile*) Revered lady, as I guess I am entirely compensated (lit., satisfied) by my lord.

SA'MKR.—I am, indeed partial to Vatsarāja ! So I say nothing.

KING.—Quickly ask them to come in.

PORTRESS.—I will. (*Exit*).

(*Enter VIJAYASENA and the CHAMBERLAIN.*)

VIJAYA.—Dear chamberlain, at the thought that I am to see my master's feet to-day, I am truly experiencing an ecstasy of joy, indescribable and beyond comparison.

CHAMBER.—This is true. See—

Even ordinarily (lit., otherwise) a servant is filled with joy on beholding his master : how much more then must be he who has fully carried out the responsible task entrusted to him by his lord, by routing the enemy's forces ? (6)

BORN.—(*Approaching.*) Victory, victory, to our master !

(*The King embraces them both.*)

CHAMBER.—Sire, my congratulations to you.

Having slain the cursed Kalinga at your Majesty's command, Vijayasena, the conqueror of the foes, has set our master on the throne. (7)

VA'SAVA.—My revered lady, do you recognize this chamberlain ?

SA'MKR.—How shall I not recognize him ? Surely this is he by whom your aunt sent the letter to you.

KING.—A momentous business has been accomplished by Vijayasena.

(*VIJAYASENA falls at his feet.*)

KING.—Queen, I congratulate you. Drdhavarman has been reinstated on his throne.

QUEEN.—(*With joy.*) It is a favour to me.

VIDU.—At the time of such good fortune, this must be done in this royal palace—(*Pointing to the KING and acting playing on the lute*) worship of the Preceptor, (*showing his sacred thread*) honour to a Brahmana (*indicating ARANTHA*) and the release of all in custody

KING —(*Aside, with a flourish*) Well done, friend, well done!

VIDU —Madam, how is it that you do not pass any orders in this case.

VA SAVA —(*Looking at SAMRITYABH, with a smile*) The leave has, indeed, got ARANTHA out of prison

SAMR —What is the use of keeping the girl in custody?

VA SAVA —Just as your reverence likes

SAMR —If so, I myself will go and set her free.
(*Exit*)

CHAMBERLAIN —Here is another message sent by Drdhavarman—By your favour everything has been accomplished as desired. So this my life is yours (at your disposal), you have the right to use it as you please

(*The KING remains with his face hung down through modesty*)

VISAYASENA.—Sire, it is not possible at all to describe the great affection Drdhavarman feels for Your Majesty.

CHAMBERLAIN —(*Continuing*) And although pain was caused to me that there was no alliance formed with you on account of the loss of my daughter, Pritadarsika, who was affianced to you, still the same has been removed by you as the husband of Vasavadatta

VA SAVA —(*Tearfully*) Noble chamberlain, how was my cousin lost?

CHAMBERLAIN —Princess, when in the course of the attack by the recursed Kalinga the inmates of the harem had fled here and there I took her who was fortunately seen by me, and thinking—‘It is no longer advisable to stay here now’, started to come to

Vatsarāja. Then after due consideration I committed her to Vindhya-ketu's care and went away. Just as I returned I found the place made, along with Vindhya-ketu, a matter of memory by some people.

KING.—(*With a smile.*) Vijayasena, what do you say (to this)?

CHAMBERLAIN.—There although I searched for her I did not find her. And from that time to this day it is not known where she is—

(*Enter MANORAMA*).

MANORAMA.—Your Highness, the poor girl is in danger of life.

VA'SAVA.—(*Weeping.*) What! Do you know what has happened to Priyadars'ana?

MANORAMA.—Certainly I do not know what has happened to Priyadars'ana. This A'ranyikā here drank the poison brought to her under the guise of wine and is in peril of life. This is what I humbly said. So your Highness should save her. (*Falls at her feet weeping.*)

VA'SAVA.—(*To herself.*) Oh fie, fie! my grief for Priyadars'ana has been hidden (eclipsed) by this account of A'ranyikā. People are, to be sure, extremely wicked. They might, perchance, mis-judge me. So this is proper to be done in this case. (*Loudly and with concern.*) Manoramā, bring her quickly just here. My husband who has learnt the art of poison-curing in the world of the Nāgas is an expert in this matter.

(*Exit Manoramā; then enter Aranyikā, supported by Manorama, and exhibiting herself as suffering from the effects of the poison.*)

A'RANYIKA.—Dear Manoramā, why are you leading me into darkness?

MANORAMA.—(*With dismay.*) Alas, alas! Her sight also is affected by the poison. (*To Vāsavadattā*) Mistress, quickly save her, quickly save her. The poison has affected her seriously.

VA'SAVADATTĀ.—(*Taking the KING by the hand, in*

agitation.) Rise, rise, my lord. The poor girl is fast dying.

CHAMBERLAIN.—(*Observing her.*) She surely resembles very much our princess, Priyadars'ikā. (*Referring to VA'SAVADATTA.*) Princess, whence is this maiden?

VASAVA.—Sir, she is Vindyaketu's daughter, brought here by Vijayasena after slaying him.

CHAMBER.—Whence could he have a daughter. This is the same, my princess. Alas! I am undone, a luckless man! (*Falling on the ground and rising up.*) Princess, this is that Priyadars'ikā, your cousin

VASAVA'.—Husband, save her, save her. My cousin is dying.

KING —Be calm, be calm. Let me see first. (*Aside*) Pity, oh pity!

The bee in its course went to drink the lotus bud having abundant floral juice formed in it; and at the same time it was scorched up by the frost having suddenly fallen on it. When fate is adverse desires bear no fruit. (8)

(*Aleud*) Manorama, ask her if she has consciousness.

MANORAMA'.—Friend, are you conscious! (*Shaking her again, with tears.*) Friend, I say, I ask you if you are conscious.

PRIYADAR.—(*Indistinctly.*) I say, even such as I am, I did not see His Majesty. (*With this half-uttered she falls on the ground.*)

KING.—(*With tears, aside.*)

She is closing this pair of her eyes (but) the quarters have been dark to me; her throat is choked; these words of mine escape me with difficulty; her breathing has stopped (*lit. is taken away*); my body has become paralysed (*lit. come to be in a state of motionlessness*); I think the effect of poison only is hers; but mine is all the affliction caused by it. (9)

VA'SAVA.—(*Weeping*) Priyadars'and, rise, oh rise. See; here is the King sitting. How is it that her consciousness is also lost? What wrong have I done you

unknowingly, angry at which you do not talk to me? Be pleased, then, be pleased. Arise, arise. I will not give offence again, Ah, cursed fate! What evil deed was done by me now that my cousin is presented to me reduced to this plight?

VIDU.—My friend, why do you stand like one bewildered? This is not the time for dejection! Very serious, indeed, is the working of the poison. So show the power of your art.

KING.—This is quite true. (*Looking at PRIYADARS'IKĀ'.*) I remained stupefied all this while. So I will restore her to life. Water, water.

VIDU.—(*Going out and coming back again.*) O here is water.

(*The King advancing and placing his hand on Priyadars'ikā, acts the silent repeating of the incantation; Priyad'arsika' slowly rises up.*)

VA'SAVA.—My lord, thank God, my cousin has revived.

VIJAYASENA.—Oh the power of his Majesty's knowledge!

CHAMBERLAIN.—Oh, unobstructed everywhere is the power of His Majesty as Narendra (sovereign—Poison-physician)!

PRIYADARS'IKĀ'.—(*Slowly rising up and sitting, indicates yawning, then with dejection indistinctly.*) Manoramā, I have, indeed, slept long.

VIDU.—O friend, your skill as a physician has been fully proved.

(*PRIYADARS'IKĀ', gazing longingly at the KING stands up bashfully, her face hung down a little.*)

VA'SAVA.—Husband, why does she still act differently (like one not fully restored to sense)?

KING.—(*With a smile.*)

Since her eye-sight is not restored to its natural state, her words are not very distinct; thus her body reels, with horripilation and the drops of perspiration clearly

IMPORTANT ABBREVIATIONS.

<i>Ak</i> , <i>Amar</i> .—Amarakoṣa.	<i>Megh</i> .—Meghadūta*.
<i>Bg</i> .—Bhagavadgītā	<i>Myich</i> .—Mṛicohbhakāṭika*.
<i>Bhar</i> .—Bhartṛihari's Śatakas (N. and V.)*	<i>Mudrā</i> .—Mudrārākṣasa*.
<i>Bhaṭṭi</i> —Bhaṭṭihāvyā (I.-V.)*	<i>Nāg</i> .—Nāgāsunda*.
<i>Brh</i> .—S—Bṛhatśambhitā.	<i>Pañchar</i> .—Pañcharātra of Bhāsa.*
<i>Col. U. Ed.</i> —Columbia Uni- versity Edition of the Play.	<i>Priy</i> .—Priyadarśikā.
<i>Cf</i> .—Compare.	<i>Pt</i> .—Pañchatantra*.
<i>Ch</i> .—Chapter.	<i>Ragh</i> .—Raghuvamśa. (I.-X.)*
<i>Br K. M.</i> —Bṛhatkathāmañjarī.	<i>Rām</i> .—Rāmāyana.
<i>Com</i> .—Commentary; commen- tator.	<i>Ratn</i> —Ratnāvalī.*
<i>D. K.</i> —Daśakumāracharita.*	<i>Ritus</i> .—Ritusambhāra.*
<i>D.-R.</i> —Daśa-Rūpaka.	<i>S</i> .—Śātra.
<i>Gīt</i> .—Gītāgovinda.	<i>Sāk</i> .—Śākuntala of Kālidāsa.*
<i>Hitop</i> .—Hitopadeśa.*	<i>S.-D.</i> —Sāhityadarpana.
<i>Kād</i> .—Kādambari.*	<i>Sid.-Kau</i> .—Siddhānta- Kaumudī.
<i>Kathā</i> .—Kathāsaritsāgara.	<i>Śree</i> —Śreemivasacharitar.
<i>Kāv</i> , <i>K.-D</i> —Kāvya-darśa.	<i>Sis</i> .—Śiṣopālavadha.
<i>K.-P.</i> —Kāvya-prakāśa.	<i>Subhā</i> .—Subhāshita.
<i>Kum</i> .—Kumārāmbhava. (I.-VII).*	<i>Svap</i> - <i>Vā</i> .—Svapnavāṣava- datta of Bhāsa.
<i>Mālav</i> .—Mālavikāgnimitra.*	<i>Uttar</i> .—Uttararāma-charita.*
<i>Malli</i> .—Mallinātha	<i>Vart</i> .—Vārttika.
<i>Māl</i> .—Mādh—Mālatī. Mādhava.*	<i>Veñś</i> .—Venṣāmbhāra.*
<i>M.-S.</i> —Mañusmṛiti.	<i>Vikr</i> .—Vikramorvaśya.*
	<i>Vikr.-Ch</i> .—Vikramānka-dava- charita of Bilhāṇa.

NOTES.

ACT I.

P. 1. **प्रियदर्शिका**—Properly the name of the heroine ; it then metaphorically (by the metaphorical transference of an epithet **अपेक्षारचार**) signifies the play of which Priya. is the Heroine. The poet's other play, **Ratnāvalī**, is similarly named.

Following the custom of previous writers the poet begins his work with the usual *Mangala*, which consists of a salutation to the favourite deity or a benediction, and which is believed to have the power to remove obstacles in the way of, and to lead to a safe completion, the work undertaken. This is technically called *Nāṇḍī* in the case of dramas. The efficacy of a *Mangala* is thus stated by Patanjali in his *Mahābhāṣya*—**मङ्गलादिनि मङ्गलमध्यानि मङ्गलान्नानि च शास्त्राणि प्रगते वीरपुरुषक्रान्तायुष्मत्पुरुषकानि च भवन्मपेक्षारश्च प्रवक्तारो भवन्ति** : **Śrīharsha** has glorified **Pārvatī** and **Śiva** in this play, as he has done in the **Ratnā**, also. He pays his veneration to **Pārvatī** first, owing to her being the more respectable of the two, as being the mother of the world (**मातृत्वमर्थिनत्वात्** as remarked by **Mall.** in his com. on **Ragh.** I. 1.).

Śl 1. The śl. describes the emotion of **Gauri** (**Pārvatī**) at the time of her marriage with **Śiva**, wherein **Brahmā**, as was meet, was the officiating priest joining their hands. Cf. **Śiva Pu.**—**माता सर्वं च तत्रत्यं कारयामास वै तदा । आवाहनं तथा पार्यं सर्वं च विधिपूर्वकम् ॥..... सस्याप्यार्तिं पुनस्तत्र वैवाहमपरोद्धिधिम् ॥** &c. Construe—**करप्रद्विधौ धूमम्याकुलदृष्टिः पुनः हन्तुकिरणैः आह्लादितार्क्षी उत्सुका वरं पश्यन्ती ध्रुवः मङ्गलः द्विधा अनतग्रही वाक्त्रलेन्दुदर्पणगते गङ्गा वधनि हरे सेव्यां तपसां उत्सुका गौरी वा शिष्याम अस्तु ।**

धूमरपाः—The smoke was due to the offerings made into the fire that witnessed the match; for the offerings cf. **हविःशमीपञ्चस्त-जगन्वी पुण्यः कृशानोरुदियाव धूमः । Ragh. VII. 26.** **आकुल** pained or disturbed. This was because the bride is required to inhale the smoke. **लाजहोमं कृत्वा धूममाजिघ्रेत् इति गृह्यविद्ः । Cf. Ragh. VII. 27.** **आचारधूमग्रहणाद्भुवः (वृक्षावासाद्दूमग्रहणमित्येके) ; see Kum. VII. 81. and cf. for the smoke Par. p. I. 1. हन्तुकिरणैः**—When she looked up the pain was removed by the soothing rays of the moon on **Śiva's** head. **उत्सुका**—This description is rather conventional. The bride is anxious to see her husband and gets the first opportunity to see him after the removal of the cloth held between the two when the **Manḍalāshtakas** are over. But in

Gauri's case she had already seen Ś'iva before the marriage
 द्विषा—She felt shame for fear of being observed by Brahmā who
 was there serving as the uniting priest. आनत०—may also be
 separated as नत०. यूयोहिषा may also be taken as a comp. word
 (through excessive shame); but this is not very satisfactory.
 सेव्या—Full of jealousy; for she saw Gangā on the head of Ś'iva's
 image as mirrored in her bright nails. At first she had not
 seen her as she dared not look long at Ś'iva in the presence of
 Brahmā. Pārvatī is often represented as jealous of Gangā regard-
 ed as her co-wife. Cf. Mud. I. 1; तयुक्तं बहुमार्गाणां मम पुत्रे मिलञ्ज-
 नोत्सवः, Ratnā. I. śl. between 2 and 3. पादनखेन्दुः—For comp.
 see com.; the double comparison is rather unpoetic. Strangely
 enough Sans. poets represent the nails of fine ladies (and also of
 men) as lustrous enough to take in images. Cf. तिर्यग्यगित्पुत्रपुत्रेव
अङ्गुलेनान्न हव परजनखेषु निपततः Kād. p. 392.

स्पर्शानुत्प्लवका—The standing of the hair on end caused by touch
 is one of the eight Sātvika Bhāvas (or involuntary manifesta-
 tions of strong feeling). It is considered as the first outward
 indication of love and is often referred to by poets; cf. Vik. I.
 11; Kum. VII. 77 (रोमोद्गमः शङ्कराश्रुदुग्धायाः), Ragh. VII. 22. &c.
 Cf. with this śl. आदौ व्रमकपायिता हरमुखव्यापारलेला शनेर्षाङ्गिमारविद्युर्गिता
 मुकुलिना धूमोद्गमम्यागतः । वन्दुः संमिलिता दृशा सरमसम्यावर्तनम्याकुला पार्वत्याः
 परिणीतिमङ्गलविधौ वृष्टिः शिवायास्तु वः ॥ Pār. p. I. 1. केलासादौ &c.—The
 reference here is to Rāvana's lifting up the mountain Kailāsa when
 it was shaken to its foundation, causing alarm to Pārvatī and others
 who lived on it. To quiet Pārvatī's fear Ś'iva pressed down the
 mountain with his foot and Rāvana escaped being crushed under
 it only by pacifying the deity. This is also constantly referred
 to by poets; cf. केलासप्रियमिव दशमुखोन्मूलनशोमनिपतिता; Kād. p. 211;
 सहासिपत्यः प्रपिपीयतां वरं वारपदानस्य चक्रा खलिनः । वसप्रपाराद्रिमुताससंभ्रम-
 स्वरं प्रहासिपत्येन निष्कवम् ॥ Sis. I. 50; यत्वा चोर्व दशमुखमुजोद्धासितमस्यसन्धेः
 केलासस्य &c. Meg. I. 61; see also Rāmā. Uttar. K. canto XVI.
 Construe वदन्ते केलासादौ परिवलन्ति सन्नि यजेतु उन्नयन्तीदृकेषु सत्य, कुमारो यादुः
 कोटं विशानि सन्नि निबन्धुनि सरोरं वदन्ति सन्नि पद्मादंशुवि दशमुखे वातालपूरं यानि
 सन्नि क्लृप्तेषु उभया भयघनम् आसिष्टमूर्तिः अतः तृष्टः शिवः वः पद्म.

उद्धते—Torn or torn up. गणेषु—The *ganas* are the atten-
 dants of Ś'iva, being a race of demigods called *Pranāthas* and are
 under the superintendence of Gaṇeśa, one of the demigods. They
 are thus described in the Kālikā P.—विचित्ररूपामरणा जटाचन्द्राङ्गिर्गण-
 नाः । अकाशमार्गे गन्धान्नमनुपच्यन्ति निमग्नः ॥ ध्यानस्थं वरिचर्यन्ति सलिलादिभिः ।
 श्रमः । मानाशयधराः शम्भोर्गणस्तु प्रमथाः स्मृता ॥ &c. उद्धृतं—Their

curiosity was roused by the sudden shaking of the mountain.
 कुमारे—Kārttikeya, when an infant. विशति—i. e. through fear.
 विपसुचि—The serpent on the body of Śiva. Śiva is described as
 having huge serpents on his person, coiled round his neck, or
 arms, &c; cf. इत्या नसिन् भुजगबलयं शंभुना दचहस्ता Mag. I. 63; करेण
 शम्भोर्बलदीकृतमहिना Kum. V. 66. शमशानचारी सततं व्यासप्रणम्यतः। Śiva P.

P. 2. पादावष्टम्भः—पदेन अवष्टम्भः—supporting i. e. steadying
 it by the (pressure of the) foot., तेन; or पादस्य अवष्टम्भः the firm
 planting of. Śiva planted his foot firmly on the mountain to
 make it steady, which pressed down Rāvana and hence सीददुषि
 whose body was pained or afflicted. पातालः—He was sinking
 down to the surface of Pātāla under the pressure exerted on the
 mountain by Śiva's foot. क्रुद्ध—He was angry that his moun-
 tain should have been torn up and his peace disturbed. आसिद्ध-
 र्थतिः अल्लुह—For idea cf. the śl. from Śis. quoted above, . . .

नान्दन्ते—नान्दी is the stanza or stanzas of benediction. For its
 definition see com.; it is derived as नन्दन्ति देवता अस्मादिनि नान्दी fr.
 नन्द and अन्, पञ् (अ) with the fem ई added. Another way is—
 आशीर्वादादिना नन्दतीति नन्द; नन्द एव नान्दः by adding अ (अण्) स्वार्थे
 (मन्नादिन्वाङ्), ततः स्त्रिया ङीप्. As the drama developed the
 cumbrous preliminaries of the prelude (पूर्वक) were dispensed
 with, नान्दी the most important of them being retained. It then
 formed an essential part of the prologue. This Nāndī is of
 four kinds, viz. नमस्तुतिर्माङ्गलिकी आशी. वनावली तथा । नान्दी चतुर्थी निर्विघ्न
 मादृक्पद्यु चीमता ॥ The subject matter of the plot ought to be
 slightly indicated in the Nāndī; and it is done in the present
 Nāndī also. Thus पुनःपुनः suggests Priya's long sorrow caused
 by her own state and her father's overthrow by the Kalinga-king.
 हृन्दुकिरणैः &c.—refers to the delight caused to her eyes by the
 sight of the king and later of her father's chamberlain. पश्यन्ती
 एव refers to her looking longingly at the king Vatsa, and her
 desire for a union with him. आननगुह्यी shows that she had to
 observe reserve for concealing her love from the Queen and her
 servants. The second śl. refers to Drdhavarman's overthrow
 and his being restored to power again by the interference of
 king Vatsa; as also to the queen's anger and her final reconcil-
 ation with him. See com.

नान्दन्ते सूत्रः—supply आह, ब्रूते or some such word to complete
 the sense. Now the question arises—Who recited the Nāndī?
 || the Śātra., according to the precept—सूत्रधारः पठेत्तत्र मन्त्रं
 हरमभितः । नान्दी पदेर्द्वाद्वाचिः &c. (Nāt. Śā. V. 98), his
 name should have preceded the ślokas of the Nāndī.

Two explanations are offered. The name of the Sūtra. is not put first because nothing but suspicious words can begin a work. Cf. in this connection the Sūtra of Pān. वृद्धिरादेव् which begins his अष्टाध्यायी (and not आदेव्दि like अदेव् ग्रन्थ) The other is—The Sūtra or manager of the पूर्वसूत्र recited the Nāndi. And he having retired, the manager of the play (नाटकस्य सूत्र) entered and began the play. But as the discussion is immaterial to the ordinary reader we do not further enter into it here.

सूत्रपात—The chief manager of the play, who held as it were the threads of the business of the play. He assigned to the various actors the parts they were to play, instructed them and took a leading part in the prologue.

वसन्तोत्सवे—The vernal festival seems to have been one of the occasions on which plays were publicly staged. The spring festival was formerly celebrated from about the middle of the bright half of Chaitra to the full moon day to mark the return of spring, when Kāmadeva or the god of love was worshipped with great pomp. According to some, the festival began from the 5th of Māgha and lasted for about two months. It is now identified with the Holi festival in which people of all grades of society mix with one another and make merry. The Bhavishyottara Purāṇa gives a full description of this, for which see Wilson's H. T. p. 264. The passage from अग्रहा to सर्वे दुर्गन्तं नृणः is almost the same in all the three plays of the poet, with इन्द्रोत्सवे instead of वसन्तोत्सव (which is an optional reading there also) in the Nagananda.

शीर्ष—For Harsha see Introd., देवस्य-देव fr. शिखि to shine originally meant one shining or brilliant, then it came to mean 'a god' (Lat. *deus*), and lastly came to be added to the names of kings as a term of respect and greatness, cf. Vikramadeva, Vikramānadeva, &c. **बादपक्षो**—living or subsisting by (the support of) the lotus like-feet &c.—a respectful way of saying—the humble servants or vassals of राजसूतेन—This refers especially to the eighteen kings that owed allegiance to Harsha and his two allies the king of Valabhi and Bhāskaravarman, king of Prāgyyotisha (Assam) **अपूर्व**—goes with रचना, such as has not been shown before, novel, extraordinary. We cannot take अर्ग as qualifying वस्तु as the theme of the play was not invented by the poet. रचना is the skilful arrangement of the various parts and incidents leading to a charming end. The poet means that he has borrowed the theme but presented it in a new

charming way. **प्रियदाशिका**—named after प्रियः, the princess of Anga, and the heroine of the play.

P. 3. नाटिका—see Introd. Sec. I. **परम्पर**—is a word by itself (अर्थानुपपन्नं प्रातिपदिकं) meaning a series or succession of. **श्रोत्रे**—coming from ear to ear, hearsay. **श्रुतं**—श्रुता v. l. is bad as it cannot be syntactically connected with नाटिका owing to the presence of इति; or इति ought to be dropped. **प्रयोगस्त**—प्रयोग is the representation or exhibition on the stage. **अनुमहत्तुषा**—With the thought or object of, i. e. with the wish to favour us. Cf. **यजतिषु वा दक्षिणाव्ययं सद्गुणवृत्तवदुमानात्** । &c Vik. I. 2. **यथायत्**—separately in due form, in a proper way; or as compounded (यथायत्) representation in toto, or as it is; leaving out nothing. **नेष्टदरचनं**—The word नेष्ट is derived as **नि** (नि neu. the eye) or **ने** (ने a leader) **ष्ट** good, pleasing or beneficial to, and means—(1) dress, or (2) decoration, it also means, (3) the tiring room (where the decorations are made, or the actors put on their dress); and (4) the drop curtain (जलनिका). **रचना** (here) the arrangement of the tiring room (such as the assignment of parts to the actors, giving them instructions as to costume, acting and so on). **आवर्जितानि**—p. p. p. of वृज् cau. with आ to incline, &c.; drawn to us, attracted. **सामाजिकाः**—Those who gather in an assembly, the audience; **इक्** (इक्) is added to a word denoting combination in the sense of 'those who assemble there'; or **समाज रक्षन्ति** those who keep an assembly by their presence.

विपुल—skilled in the art of poetry, i. e. having the skill attained by the observation of the ways of the world and by the study of the Śāstra and good poems; cf. **शक्तिविपुलतामोरशास्त्राभ्या-
पवेक्षणात्** । Kāv. Pra. I. 2. **युगपाहिणी**—otherwise our skill will be vainly exhibited. This is an encouraging fact Cf.

“ And as you are known,

the first and happiest hearers of the town,”

Shakespeare's Henry VIII, Prologue.

हारि—हर्तुं वीर्यमय naturally attractive; the word is generally used as the last part of a comp., as **मनोहारि**, **हासहारि**, **दृष्टे विरहहारिणी**. **हृदहो** Bh. N. 25, &c. **वत्सराज**—वत्समत्सरा वत्सराजः the king of the Vatsa country (for which, see Introd., geography of the play). This was Udayana, the son of Sahasrāṅka, a king of the lunar race. This genealogy is thus given in the Kathā — **पाण्डु-अर्जुन-प्रथिमयु-परीतिरु-सत्यमेव-दानवीर-सहस्रवीर-रघुवर**. Accord-
ing to the Vishnu P., he was the son of a second Sahasrāṅka,

19th in succession from Janamejaya, which appears to be more probable. Mahāsena, also called Ohanda-Mahāsena, the king of Ujjayini, had a daughter of exquisite beauty, named Vasavadattā, whom he wished to give in marriage to Vatsaraja. (According to another account to a king named Sanjaya, see the quotation, from *Māl Māl* below.) With this object he enticed Udayana to his city and kept him a captive there. Being engaged to teach music to Vasavadattā he gained her heart and by the advice of his minister Yaugandharāyana managed to escape with her to his capital. They were afterwards married in great pomp. For the full account see *Katha Lambaka* II. 11, 12. *हारि चरित*—This is proved by the various references to his name, *of* *माल्यापन्तीमुद्रयनकयाकोविदशमपुत्रात्* : *Meg* I 30, *प्रद्योतस्य विषयुहेन* *वत्सराजोत्र जज्ञे* : *Ibid* I 33, *उत्तेजयामि सुदृष्ट परिमोक्षणाद यौगधरायण इवोदयनस्य रात्रि* : *Meṣh* IV 26 *वासवदत्ता च राज्ञि सज्जया विवा इत्तमात्मानमुदयनाय मायच्छत्* : *Māl Māl* II. *माय्ये*—*माय्ये* here means dramatic representation. *यय*—by this he refers to himself and the other actors. *वस्तु*—a thing, an item this is different from *वस्तु* in *अपुत्रवस्तु* above. *एकैक*—*एक* repeated is to be taken as a Bah-comp (by *एक बहुकीहिवात्* : *Pan* VIII 1 9) and dissolved as *एकमेक*, the case term of the first word being dropped in being compounded. *फल*—is here reputation and money. *वद्*—an abode, : : source of. *गुण*—implies *वत्सराज* (what then when &c) *मन्त्रायोप*—Here he refers to himself as he is the principal person concerned. *गुणानां*—Favourable circumstances, advantages. *Of* *एकैकमप्यनर्थाय किमुपय चतुदश* : *Hit* I.

This *al.* is quoted in the *Sāh D* and *D-R* as an instance of *प्रतीचना* (or that which attracts the attention of the audience to the representation by a commendation of the poet, the play, the

* Mahāsena though an enemy of Udayana, wished to give his daughter Vāsavadattā in marriage to him, but doubting if he would accept her, he thought of the following expedient for bringing about the union. Seeing that Udayana spent his days and nights in the forests he thought of making him a prisoner, and with this view he caused a wooden elephant to be made and concealed some armed men in it. It was then placed in the forest. When Udayana came across it, the armed men came out and seeing him alone seized and made him a prisoner. He was then brought before Mahāsena who gave his daughter Vāsavadattā in his charge and told him that he would be set at liberty when he gave his daughter instruct one and *śāstrin* in music (*एवमेव*) *Gadro*.

proficiency of the actors, &c.) one of the *angas* of मारुतीश्रुति, which is thus defined—निवेदनं प्रयोज्यस्य निर्देशो देशकालयोः । काव्यार्थमुख्यकेः शब्देः सभायाश्चित्तरजनम् । कविकाव्यनटादीनां प्रशंसा च प्ररोचना ॥

नेपथ्यादि—Towards the curtain or screen (that separated the tiring room behind the stage from the stage itself. अये—shows surprise. -भासयते—engaged in, busy with; this reminds one of Bhāsa, who begins some of his plays with अये कथं or किञ्च खट्विहापनम्यत्रे, मयि (see Svap., Pancha., Mad. Vyā, &c.). अङ्गादि—For Anga, see Introd. दृढवर्मणः—does not seem to be the name of a real historic personage. It is probably invented by the poet. धूमिका—part. अरमद्भाता—In the Ratnā, also the younger brother of the Sūtra, is introduced as assuming the character of Yaugandharāyana. This form of introduction is called प्रयोगनिशय. प्रस्तावना—प्रस्तावयति (that which introduces the subject matter) इति; fr. प्रस्तु+अन (युप्) added कर्त्तरि, with the fem. अङ्गा. The प्रस्ता is also called आमुख; for its definition, see com. The प्रस्ता here is a simple affair, as in the plays of Bhāsa, no other character than the Sūtra being introduced.

P. 4. कञ्चुकी—The Kanchuki forms almost a necessary character of Sans. plays. He is generally introduced as an old man lamenting over his misfortune, having to serve even when worn out by age. Cf. Vlk. III 1, Mud. III. 1, &c. He was probably so called from the long cloak (कञ्चुक) he wore. He was the superintendent of the female apartments of kings, was a Brāhmana by caste and had various good qualities—see com. नाटयद्—नाटयित्वा &c. are used to indicate that the Actor shows that he does something or represents by some conventional gesture or expression a particular state of feelings or mood.

राज्ञो विपद्—shows how sincerely the Chamberlain loved his king. दुर्गमं—देशच्युति there was, but to make matters worse, he had to pass through tractless regions, as he had to bear with him secretly the princess. अस्या—this, i. e. marked by such happenings. फट्—फट्: अत एव निष्फला. फट् cannot be taken separately, as the happenings mentioned above were not the result of his long continued old age. Śl. quoted in Dhanika's com. on D. R. IV. 9, as an example of dejection caused by misfortune (आवद्).

नाम—as was well known (प्रकाश्ये); or it may be कुरुते (and yet, oh irony of fate). अवतिष्ठत—Unobstructed, always successful. शक्तिप्रद—The three regal powers, viz. मयाया or मयुषा—

the power arising from an efficient army and a good treasury (स प्रभावः प्रतापश्च यत्नेन कोषदण्डजः Amara), मन्त्रशः or the power arising from good counsel (: : a wise ministry) and उत्साहः or the personal energy of the king रघुः—रघुः was the celebrated son of Dilipa, नल king of Nishada—names well known to the Indian student प्राश्यामाना—earnestly sought, solicited वदातुः—who entertained a deep feeling of resentment हत्यारम्भेण—who found a loop hole, : : a weak point as Vatsaraja was not expected to come to Dridh's assistance कलिङ्गः—For कलिङ्ग see Intro, कलिङ्गानां जनपदानां राजा कलिङ्गः स चासीद्दृढकम्पः । वसत्यर्थः—To speak the truth, truly उपपन्नः—Although come to pass or happened, a fact यथाकथयन्ति—Let as circumstances would permit, somehow अदणः—Free from debt He believed that his master had contracted a debt as it were, when he promised to give his daughter in marriage to king Vatsa and that he (Kanch) would free him from it by taking the princess to king Vatsa अवसक्तन्दसम्पन्नः—The flurry and confusion caused by the attack, the comparison to प्रलयकालः shows that the attack was sudden and caused terrible havoc अपवाहः—The object is तं (राजपुत्रीं) आद विहरन्—अदृश्यां नव आदिकं ruling over a forest tract, a forest king विरूपदेवतोः—Vind. seems to have been a petty king as he was so easily routed. अमरपतीर्थः—appears from the context to be some holy place in the Vindhya regions, near the hermitage of Agastya described by Bana in his Kāda An Agastyatīrtha, a place of pilgrimage, is located in the province of Tirunelveli in the extreme south of India. निपत्य—Having attacked. दस्युभिः—By marauders or robbers दस्युः is one of the old Vedic words (a class of demons or enemies of gods and men, slain by Indra) that remain in classical Sans प्रद्योतः—Another name of Mahāsena or Chanda mahā, so say the commentators on Kāli's Meg I. 34 wherein there is a reference to this king—प्रद्योतस्य विपुलहिता वनराजोऽयं जट्टः) and this appears to be correct from Dhāsa's Svap Vā According to the Katha, Pradyota was the king of Magadha and a person different from Mahāsena The name of his daughter also was Padmāvatī See Kathā XV IV 20 and our note on प्रद्योतः at Meg I 34 कौशाग्रपत्नी—the capital of the Vatsa country, was once a flourishing city, though now remaining as an insignificant village See Intro

॥ 5 वज्ररीकृतः—Hacked or terribly disabled by, mangled सकलविपद्याभिः—सकलम् a denom from सकल [सकल कविप्याभि]. शरदाः तपसः—The autumnal heat is described as very fierce. सीदणः—Hot, burning

S'l. 5. घनबन्धन &c.—This and the other words in this S'l. are paronomastic (छिष्ट); cf. for a similar use of ślesha, Rat. I. 8. Cons.—घनबन्धनमुक्तः कन्याग्रहणात्परं तुलां प्राप्य अधिगतस्वधामा अयं रविः घनबन्ध० स्वधामा घत्सराज इव प्रतपति । घनबन्ध०—(1) The covering or screen formed by clouds; (2) close imprisonment. कन्या०—(1) entering into the sign Virgo; (2) The seizing of the Princess. परां तुलां = l.—the sign libra coming next after कन्या; (2) High eminence, supreme greatness. अधिगतश्च०—(1) who had regained his usual brilliancy; (2) who had come back to his abode or country. प्रतपति—(1) burns fiercely; (2) shows his power eminently. See com.

विश्रुतमङ्ग —For def. see com; it is an interlude at the beginning of an act, briefly indicating the events past and those to come. It is called S'uddha when introduced by one or more minor characters (मध्यम) and सूक्ष्म when introduced by minor and low (नीचमध्यम) characters. See also note on प्रवेशक *infra* Act IV, p. 46.

विदूषकः—The confidant and constant companion of the hero and one of the necessary characters of the Sans. plays. Although a Brāhmaṇa he is represented as ugly in appearance, fond of food and easily falling asleep. He generally assists his chief in love-matters; but his principal duty is to stir laughter by his fantastic dress, &c.; see com.

Śl. 6. In this śl the king states how his temporary imprisonment was beneficial to him in more ways than one. With the feeling of satisfaction expressed here cf. Rat. I. 8 and Nag. I. 7 अविकारिता—विकार एवावलीति विकारिणः न विकार० अविकारिणः तेषां भावः अविकारिता the state of being unaffected by disloyalty, &c., hence sincere loyalty, steady love. परिगता—Fully known; for this sense cf. परिगतपरिगन्तव्य एव भवान् । Veni. III. p. 15. प्रपन्नपरिगणार्थं सद्यं संविदुत्तं Ragh. VII. 71. मतिः—mental ability, insight in political matters. चौराणां—See Kathā. II. 4. 34, 35. निर्व्यादा—Fully carried out, put into execution. राजसाहस—see com. त्यसनिता—Extreme fondness for, love of. निर्वाजाद्—Free from guile or hypocrisy; practised with sincere devotion to God; cf. धर्मः प्रोक्षितकैतवः &c. Bhag. P. I. 1. 1; किमिदं न प्राप्तं—For धर्म (religious merit obtained by the proper performance of religious rites) leads to the accomplishment of everything. Cf. नैष्ठिके कोपि धर्माय सर्वभिधेनहेतवे ।; and Mah. Bhār. त्रिवर्षाय धर्मद्वारे नरेन्द्र राज्यं येन धर्मद्वारे वदन्ति । The rhetorical fig. in this śl. is Vibhāvanā.

P. 6. दास्याः पुत्र्य—may also be a comp. word. There is an optional अन्तर्ह of the Gen. when censure is implied and the word

युव forms the second member (वटपा आक्रोशे । पुत्रे अन्वतरस्याम् । Pān. VI. 3. 21, 22); lit.—a whore's son, used humourously by the Vidd, as a term of contempt; that cursed (imprisonment). It is used with persons or with inanimate objects as here; cf. एते वारया पुत्रा अपेक्षयन्ताः &c. Mṛch. I. p. 13. खलखलापमानः—This and the other epithets apply to the king as well as to the गजपति. खलखलापमान is the pres. p. of the Aṭm. verb formed from खलखल an onomatopoeic word, by adding य (क्यप्) A final आ (ङाच्) is added to the final half of a word indicating sound when the word consists of at least two syllables; and words ending in आ take the denom. aff य (क्यप्) by लोहितादिताज्यः क्यप् ; Pān. III. 1. 13. For comp. see com प्रतिखलखल—stumbling at every step. दृग्यच्—दृग्य properly lonely, solitary (दृग्यै प्राणिभ्याम् द्विं रहस्यपानपाद्), fr. दृग्य animal slaughter and aff. य (यत्); hore (1) दृग्य without animation, dejected, हृत्पुष्करं lotus like face or countenance; (2) दृग्य dry, devoid of moisture दृखं cavity यस्य नादृशं पुष्करं the tip of the trunk; तेन विद्युन्निः indicated, हृदयसंतापो यस्य. The passage here is somewhat obscure. Mr. Gadre following Jiv.'s ed reads दृग्यपुष्करं (दुखर) विद्युन्निः; but as remarked by him, it is difficult to assign a meaning to this. It is explained as दृग्य unaffected by any feeling पुष्करं experiencing pain, (दुखर च । दुखं राति इति) विद्युन्निः indicating internal affliction (अग्न सन्तापस्तृणम्) यद् हृदये तस्य संतापो यस्य. But this is not satisfactory. दृग्यपुष्करहृदयसन्तापो च । is also equally unintelligible. It may be explained as दृग्यपुष्करं पुष्करहृदयसन्तापश्च, उत्तन्निः—raised and fixed upwards. पुष्कर—(1) hugo arms, (2) large trunk. अधिगतपतयिषुः—च । (1) lying on the bare ground, (2) throwing himself on the surface of the earth. अनिद्रासुखं—may also be taken as an adv. comp.; अधिद्यमानं निद्रासुखं यस्मिन्कर्मणि तथाया तथा । It is also explained as निद्रासुखस्याभावात् अनिद्रासुखं (अर्थाभावोऽप्यधीभावः). The reading of the Mad. ed. निद्रासुखं न प्राप्नोति is easier. अनुवाचयसि—may mean—you repeatedly spoke of. वसन्तक—This name occurs in the Rat. also and is taken from the story of Udayana.

‘‘Sl. 7. चारुं—also mas, a prison; see Das ch. p 59 निगल—same as निगद a chain, fetters, ■ may be substituted for च The sl. shows how the impression made on the king's mind by the charms of Yāse. quite overshadowed the hardships of imprisonment. And this was a fact, cf. तस्य दृष्टातु तां कन्यां वत्सराजस्य मानसम् ; तथा स्नेहाक्तममवय यथा मन्त्रुमेवतः Kathā II. 4 29. सगर्वं—Because he thought that he could here hit the king on his own ground. Mark the pun on the word वसति.

P. 7. विजयसेनस्य—In the Rat. it is Vijayavarman (the son of Ruma's sister) who figures as a general under Romanvat. Why the expedition was sent against Vindhya-ketu is not stated here. Kālī., when he makes his hero Agnimitra send an expedition against an enemy furnishes a reason for it. अमात्य. रुमो—Ruma, spoken of here as a minister appears in the Rat. (see p. 92) and elsewhere as a general of king Vatsa. In Bhāsa's Sva. Vās, however, he is called अमात्य; आलि रुमणानमात्यो दृढं प्रयत्नवान् &c. I. In the Kathāsar, he is mentioned as a general assisting Yaugandharāyana in state matters—योगन्धरायणश्चास्य महामन्त्री द्विवेदिशम् । सेनापती रुमणश्च राज्यभारमुद्धहृत् ॥ Lamb. III. 1. 4. तत्क्षणमपि &c.—It is usual with ministers (and other servants) to pour forth such a complaint when going into the presence of their masters. This shows that even in ancient times the ministerial office was no not a rosy bed. Cf. Rat. I. 7, IV. 20 last lines; Mud. V. 12; and for a similar thought Māl. अहो दुरासदो राजमहिमा । न च परिचितो न चाव्यगम्यभक्तिमुपैमि नथापि पार्श्वमस्य । I. 11. ०मपि—The force of अपि is this—though the interval between their first visit and the next be extremely short and so there is very little chance of their having committed a fault, still.

P. 8. पाददृष्टः &c.—This is meant as a compliment to the king. He means—as disastrous as can be expected when he is angry. यथादिष्टेन—A Karm. Comp. पदाति—पादाभ्यामनति गच्छति इति पदातिः a foot-soldier; from पाद् changed to पद् (by पादस्य पदाभ्यामितिगीपहनेषु Pān. VI. 3. 52) and अद् to go with affix ज (अण्). The mention of the threefold army here shows that the use of the chariots in battle, the fourth element of the ancient Hindu army, was abandoned at least in Harsha's time. तुलुल—Tumultuous.

चलवाहन—चल army; वाहन vehicles, conveyances; cf. for this sense अपपरिजितं च कोशवाहनं; p. 68, तत्कोशवाहनमपरीक्षितं p. 201, Das. ch. I, VIII; or चल infantry and वाहन horses, i. e. cavalry; for वाहन meaning a horse cf. बिना वाहनहस्तिभ्यो ह्यच्यता सर्ववपनम् । Mud. VII. 17; Ragh. I. 48, IX. 25. अनवेक्षित—i. e. Without inspecting and equipping &c. यथासंनि—For comp. see com. स्वनाम उद्घोषयन्—It was customary for warriors to declare their names before engaging in combat; for ॥ was held derogatory to the dignity of a hero of family to fight with a nameless person. शोभितं—What ॥ worthy or creditable. अयमसाविति—i. e. at the sight of one whom we had to annihilate. विमर्दः—Hard-pressing. महता विमर्देन—By a fierce attack, or charge. निःशेषित—To a man, totally. विमर्दिताधिक—विमर्दितं is used as a noun here;

by the wholesale slaughter (of his followers) for comp see com.
समग्रहार—a fight, battle, or striking, dealing out blows, cf नक्षत्रा
न्तमुपसहनसमग्रहार Uttar VI 7 (where सम- may have both the
meanings), मुनि समग्रहारे प्रचक्रत् रामनिशानिहारे । Bhatta II 36

ई 9 पादात्—The body of foot-soldiers, fr पदानि and aff
अण् (अ) by Pan IV 2 38 See com. दूरात्—standing afar, दूर
v 1 is not good as the idea is included in आशा नीत्वा अभीष्ट—
cavalry, by Pan. IV 2 48 (see com) the affixes छ (ईय)
and अण् (अ) are added to अश्व; so आश्व also

P 9 प्रहरणनिवह—Cf for these वापचक्रुर्दृष्ट्वाणमन्त्रितोमराद्वयप्रभृति ।
Kād I 20 उरसाय—Having drawn out or unsheathed कानन
खेदलीला—उद्व एव लीला (the sport of) ता is equivalent to स लीलाया
उद्वन cutting of with the ease with which &c, cf Ragh. XII 98
(ता कूटशाल्मली विचोद्व फडलीसखम्),

SI 10 बलवित्तय—see com दुरित—inlaid or covered with

and chest would be equally possible according to the rules of
Sanskrit grammar though not of Hindu chivalry Cf MBh IX
60 5 " Col Ed p 100 सत्यरुपाचित—Worthy of a man leading a
pious life A warrior killed while fighting face to face with
an enemy also attains heaven see com and cf Ragh VII 61
वीहिता—Because he fought valiantly like a true hero and fell
only when overpowered by odds See com

अनुसृतान्—Followed him in death : & immolated themselves
along with the dead body of their husband सहस्रमन्त्रिणी—A
wife सहस्रमन्त्रिणी is one of the principal objects of a Hindu
marriage husband and wife (a सप्तपत्नी) must perform the holy
rites together cf नक्षत्र मन्त्रिण्यता सहस्रमन्त्रिणी । Sak V p 125
विन्यसिष्यता—The constr is जनपदेषु विन्यसिष्यताभनयु The
additional reading विन्येय (had fled away) makes no good sense
for the whole will mean when the people of the country who
had already fled to the peaks of the Vind. mountain had fled
away But we are not told that they were pursued by the
victors कृपण—miserable pitiable आभिजाया—endowed
with a beauty in keeping with or befitting her noble birth अग्नि
जातरूपा v 1—possessed of excellent beauty सा प्रति—As regards
her : & how she is to be dealt with or what is to be done with her

P 10 यज्ञोदरे—This is the name of the Portress भगिनी
कुर्या—In the light of, considering her as, your sister It will be

seen in the last Act that this she turns out to be. गीतमृत्तः—These are the first three of the 64 arts often referred to by Hindu writers and mentioned by Vātsyāyana in his Kāmasāstra. For these see our notes on Bha. Nat. Śat. p. 42. वृत्त-is different from दृष्ट and consists of the rhythmical movement of the body (without gesticulation) and is regulated by the marking of musical intervals and time (वृत्त ताललयाभ्याम् Das. R. I. ७). By आदि may be meant painting (अलेख्य) and others. These were considered as a necessary part of the accomplishments of a maiden of high family.

वेतालिकः—A bard or minstrel, whose principal duty in ancient times it was to announce metrically the close of the divisions of the day; vide Vik. II. 1; Rat. I, 23, &c.; sometimes two bards are mentioned; see Śāk. V. 7, 8; Mudr. III. 20-23; &c.

Śl. 11. The cons. is ते ज्ञानधुमि लीला.. सपादिनः सर्वा... लोकेभ्य
 ॥ इतिः स्नेहः उत्तिष्ठतां फलश्रीः इव अलङ्कृता. For comps. see com. उप-
 करण—Articles necessary at a bath स्नानोद—Unguents or
 perfumed powders to be rubbed against the body; or a bathing
 garment; or a garment for wiping off the body after a bath, as at
 Māl. V. 12 (स्नानीयवस्त्रक्रियया). वारविभ्रमवती—वार a multitude;
 विभ्रमवती a woman; cf. विनासवती; hence वारवि—a woman of the
 multitude, a courtesan or harlot; वार with any word meaning श्री has
 this sense. The courtezans formed also a part of the attendants
 of the harem. Cf. Kautilya's Arth.ś. I. 20. आपास—Exer-
 tions in the discharge of their several duties. स्वलङ्—dropping
 or slipping down अवहित—not concealed, exposed to view.
 स्ववहित—e. i. spreading out. छाया—splendour, gleam. अवदात—
 white, fair. ज्ञातकुम्भ—gold; or golden; fr. ज्ञातकुम्भ gold (said
 to be found in the ज्ञातकुम्भ mountain); in this latter case the
 form should be ज्ञातकुम्भ according to some. Their uncovered
 breasts on account of their size and colour looked like other
 pots of gold. For the presence of courtezans at the king's bath
 cf. राज्ञः समन्तादुपस्थित्यु—पृथीतजनकशः स्नानार्थमभिषेकदेवता इव पारयोधिनः ।
 Kad. p. 32. सहस्रदीपितिः—सहस्रं दीपितयो यस्य, दीपिते that which
 shines इति दीपितः *sem*, a ray of light.

अये कयं &c.—We have almost the same words in the Nāga,
 introducing a description of the midday-sun with which the first
 Act of that play as of this closes. Here the poet has used the
 device of introducing a bard, as done by his great predecessor

Kālidāsa in his Māl II 12 to announce the mid-day which enables the king to bring the Act to a close

Sl 12 कथत्—shows the intensity of the summer heat, cf तप्त पारि विहाय &c Vik II 23 शफर—a small fish, very active and sparkling उद्यतेन—a darting or turning upwards cf. बहुलशफरोद्यतेनपेक्षितानि Meg I 43. दीर्घिका—A large pond oblong in shape containing lotus plants and attached to large houses, cf विरुचनामस्ता गृहदीर्घिका Ragh IX 37, also XVI 13 छत्रार्थ—छत्रस्य इव आभा यस्य or better उज्ज्वल सङ्ग, a nityasamāsa, cf Amara—रघुकृतस्य त्वमी । निमसकाशनीकाशप्रतीकाशोपमादय । बह्वर्धमार—यद्वा a peacock's tail hence बह्विन्, बह्विन् a peacock,—यत् the mass of feathers, plumage

P 11 आलवाल—(आ + लृ + लृ to take with आ and affix क्) a basin for water round the root of a tree cf Ragh I 51, also Vik II 23 कपाल—to which it was attracted by the presence of ichor there कर्णपाली—the lobe of the ear प्रविश्य म्यन्तर—The midday was the time when the king could retire to the interior of the palace and enjoy his leisure according to his pleasure cf वहे मागे चमपि दिवसस्यायनमन्ववर्ती । Vik II 1 इत्यथोचितक्रिया—Bathing, offering worship to the deities, &c, see Kād p 33 कलिहोडितये—cf कोसलोडितये Rat I p 8 विजयसेन देवयाम—The reason for this expedition and the success achieved by Vija are mentioned in Act IV See pp 46 50 52

ACT II

आर्य—A form of address for a Brāhmana, a minister and an older brother, विप्रया यावनायाया &c D Ru उपवास—Queens are often mentioned as observing a fast and abiding by its attendant rules A स्तुतिवाचन is given on such an occasion and the Vidu being a Brāhmana and a companion of the king naturally comes to be its recipient See Vik III 12, Rat I pp 17, 26

स्तुतिवाचन—(also नम) fr स्तुति (indec meaning 'a blessing') and यद्वा can and aff ल्युट् (अन्) स्तुति वाच्यते अनेन that by which one is made to pronounce a blessing . Primarily it refers to a ceremony preliminary to the performance of a religious rite or some solemn observance in which the Brāhmanas say

‘स्वस्ति’ to the Yajamāna, and secondarily to the gift accompanying such a ceremony. It also refers to a present (called *वायन*-in Marāṭhi *वाण*-for the Prākṛit *सोत्थिनायन* is also rendered as *स्वस्तिवायन* in Sans.) which consists of a small quantity of rice, a cocoanut, a piece of cloth for a bodice, a comb, &c; or sometimes of sweetmeats only-and is given to a Brāhmana by a married woman whose husband is living (सुवासिनी). For other particulars, see Rat. I. p. 17 and our note on the word; Vik. III. pp. 77, 79. *शब्दादयेत्*-will call; fr. *शब्द*+*आप* the taking up or utterance of; *शब्दात्* यरोनि *शब्दायति* by adding *जिच्* (अय) in the sense of *सकरोति*; see com. If the Prākṛit *सद्वादि* be rendered as *शब्दादेत्* then it is derived from *शब्द* and the affix *वच्* (व) which forms *Atm. verbs* (शब्दायते) by *शब्दवैफलहाभकरणे*। Pān. III. 1. 17.

घारायुहं-A summer house or a large bath-room; lit. a house furnished with water jets or fountains of water. Cf. *शिलाविशेषान्विशिष्य निम्बुर्धारायुहेष्वज्जपमृद्धिमन्*.। Ragh. XVI 49-*होषानं*-The garden containing the *घारायुह*. *कुक्कुटवारं*-Uttering anything imitating the cry of a cock in the morning (i. e. gradually raising the tone and protracting the voice) so as to give it the appearance of a Vedic passage. See Pān. I. 2. 27. *Vidū* means that he would recite something assuming the Vedic tone when receiving the *Vāyana*. For *Vidū*’s knowledge of the Vedas, comp. the king’s remark below, *वेदंस्त्वपेक्ष* &c. p. 12.

प्रतिग्रह-has the technical sense of ‘the acceptance of a gift by a Brāhmana (which is his peculiar prerogative), see Manus. I. 88; Yājñ. I. 118. *उत्कण्ठा*-An eager desire to see or a great longing for, a beloved person. *विन्ना तु स्मृतिरायानं स्मरणं, नसृष्टे पुनः । उत्कण्ठोत्कलिते । इति शब्दार्णवः ।*

P. 12. Śl. 1 *मङ्गलमात्रं*-For comp. see com; there are certain ornaments and things, which are considered as auspicious (being the emblems of Saubhāgya) and which a Hindu wife cannot discard under any circumstances. These are the *mangala-sutra* (a wreath of small glass beads with gold ones, the *Kumkuma* mark on the forehead, glass bangles, &c. Hence the queen is described as wearing these even when under a vow, when other gaudy ornaments are to be dispensed with. Cf. Vik. III. 12 (सिनीधुका मङ्गलमात्रपूजना). *मन्दोद्यमा*-मन्दोद्यमादपि V. I. मन्दं यथा तथा उद्यम आलापो यस्याः speaking in words gently uttered (on account of the weakness caused by fasting,). *यथा-लापिनी* gives rise to an awkward comp; the comp. may also

be taken as मन्द उद्यमो यस्मिन् स -न्त्वोद्यम; म० अलपो यस्या, in either case it indicates extreme emaciation प्रातस्तन—तन is affixed to adverbs of time in the sense of 'belonging to that time', cf मानन, सार्धतन, अद्यतन, &c—नेन्दुद्युति—cf प्रविगलत्पम प्रातश्चन्द्रद्युति यदनं MāI Mād. IV 4 नियमोप०—is to be taken with क्षमा and the other accusatives प्रथमाभिराम०—For the effects of first love not gratified and a maiden's being more attractive than, cf. क्षामक्षामरूपालमाननं, शोच्या च प्रियदर्शना न मदनद्विष्टेयपालक्षये । Śak IV 8

अर्चति—The pres in the sense of 'immediate future,—is going to honour with gifts चतुर्वेद &c —is evidently meant to be jocular For comp see com ब्राह्मण्य—ब्रह्म the Veda अपीति (Pan VI 2 59) ब्रह्म जानाति (Pān VI 2 92) इति ब्राह्मण, तस्य भाषा, Vedic scholarship महाब्राह्मण—महत् when prefixed to such words as ब्राह्मण, वैद्य, is depreciatory (निम्नार्था) No in the Rat राजा—(सस्मिन्) साधु मय्यन् महाब्राह्मण मुन्या कोन्य द्रव्यदानाभिहित । II p 43.

P 18 अविरत—Ceaselessly, incessantly सुकुमार—soft to touch; or secondarily, charming उत्तङ्ग—the surface or upper part of; cf हृष्यो वसिष्ठोत्तङ्गा Ragh IV. 74, or उत्तङ्ग, the vicinity of. मिलीन—stuck fast बहुल—also called कैतर is a large and tall tree having darkish green leaves and small round flowers of a pale-brown or white colour and sweet smelling मालती—मा लक्ष्मी लक्ष्मीनि takes up, or माले a garland तनोति, fr तन् + ड + अ + क् also called सुमना (as it gratifies the mind by its smell) is a kind of jasmine (*Jasminum glandiforme*) having flowers of an exceedingly pleasing smell Its oil is much prized as a perfume सहसा—शब्दः उद्गत (free from the fastening string, & & restraint), or उद्गत दान यस्य (may be उद्गता or-म), moving unchecked, freely, or proud, strong, the wind is poetically fancied as proudly moving being charged with the fragrance of पर्यवपुष्ट—completely (परि) opened वन्युक—(also called वन्युजीवक—वन्युजिव जीव जल यस्य) is an erect growing plant having flower of a bright red colour which expand at noon and drop next morning Cf Ragh XI. 25 (wherein drops of blood are compared to the वन्युजीव flowers), Kir IV. 7 वचन the cases or stems of तमाल—A dark barked tree but having white flowers पिहित—also अपिहित the अ of अपि and अय being optionally dropped सभ्रीकता—Lit its being possessed of beauty, grandeur, loveliness, so Rat I देशस्य नायक मदनमहोत्सवस्य सभ्रीकताय । p 11

61 2 क्षुद्रमवाल—tiny pieces of coral शेफालिका—शेले शेफा—bees अर्था, is a small tree with rough scabrous leaves but fragrant

flowers; cf. शोफालिकाकुसुमगन्धमनोहराणि । Rs. III. 14. सप्तच्छद—(छद a leaf, hence also called सप्तपर्ण, 'सप्तपत्र &c. having seven leaves per twig) *Alstonia scholaris*, is a large tree often referred to by poets as having the strong odour of the ichor of elephants. Cf. पञ्चैः सप्तपर्णानां मदरागसुगन्धिभिः । Ragh. IV. 23. गन्धमदामोद—आमोद is not appropriate with मद; it simply means 'scent' here. रजःपुष्पपिङ्ग—अद्भुतम् unguent or paint applied to the body. चारुणी—Liquor in the form of the honey of flowers. For a similar thought, cf. अमी गीतारभेर्मुष्मरितलतामंडपयुवः परागेः पुष्पाणां प्रकट-पटवासव्यनिकराः ।.....समन्नादुषाणोऽस्यमनुमनन्तीव प्रयुषाः ॥ Nag. III. 8.

एतदपि—the Prākṛit एदे should rather have been translated by एते as it refers to सप्तपर्णशावप, which is mas. अदिरल—In quick succession, or, in clusters. चर्पाः—fem. pl.

Śl. 3. विव्राणा—The Noms. qualify क्षितिः. वृक्षानां विव्राणा may also be taken separately. क्षिरीव—is a tall tree, attaining the height of thirty feet. Its flowers are known for their extreme delicacy. Cf. Kum. I. 41. Its flowers are worn by young ladies as ornaments on their ears; cf. Śāk. I. 4; Ragh XVI. 48; Meg. II. 2.

P. 14. उत्प्रेक्षितं—उत्प्रेक्षा कृता; expressed metaphorically. श्रीहरि-रितिः—which possess (or, surpass) the beauty of, the Śrīharis flowers being also of a darkish green colour, cf. हृषाकलिर्मन्कक्षिरीव-शोभला । Kir. IV. 36. क्षोदेः—क्षोद which usually means 'powder' must be taken to mean pieces or fragments here, as the adj. क्षालितैः will be inappropriate otherwise उत्करैः—heaps, collections. इन्द्रगोपकः—the Indragopa (cochineal) insects which appear in clusters in the rainy season are also of a bright red colour and hence the Utprekshā.

हृष्टे—A vocative particle used by a lady when addressing a maid servant. See com.; हृष्ट is used between females of equal rank or position. अवस्त्यमहर्षये—see the two quotations by Pandit Krishnamachariar given in the com. अर्घ्यः—A respectful offering or oblation to a deity or a venerable person, &c. consisting of rice, water, rubbed sandal, &c. The usual ingredients are—आपः क्षीरं कुशप्र च दधि सर्पिः सतण्डुलम् । यवः सिद्धार्थकश्चैव अहोर्गोर्षः प्रकीर्तितः ॥ So these flowers must be added to these, as in Yaj. I. 289, as they are specially mentioned here. Some translate अर्घ्ये by अर्घ्य; this is got by adding व to अर्घ्य by पादार्घ्यम् । Pān. V. 4, 25. अर्घ्यः पुजाविधिः तदर्थं द्रव्यमर्घ्यम् । Sid. Kau. According to the second śl. quoted in the com. an Arghya ought to be offered to Agastya at the close of Bhādrapada (August—September), when

Agastya (the bright star 'Canopus' of the constellation Argo Naves in the Southern celestial hemisphere) rises, for the attainment of all desires Varāṇ in his Br Sam says that a king should offer an Arghya to Agastya for the attainment of great power, सांनसरावेदिनदिनिमाणे सुषोर्नकुर्वीं प्रयत प्रयच्छेत् । cb XII 15, for other particulars see 16-18 अस्ताभिः—Lit desiring : s about to set, occurs again at p 22 सुकुलाप्यन्ते—Pres pass. of सुकुलापने denom from सुकुल are closed, lit are made to assume the condition of buds तपस्विनी—Lit a female ascetic, and as ascetics require protection from others तपस्विन् secondarily means 'one helpless or deserving pity, poor', cf इतलपस्वी वैरोचकः Muds III p 62 Sak p 95

P II सदाशेषोः—बाधेण उद्वेगेन च सहितं यथा तथा, उद्वेग agitation, mental pain or distress नाम—1s प्राचादे आज्ञाप्स स्थितया—who used to command, एष with the gerund shows continuity of the act एष दोष—1s आह्निकरण, that I have to obey others Śāgarikā also similarly refers to her misfortune that she has to serve, but not with regret as she had obtained a sight of the king (नत्परिवेगद्वितमसि ने जीविनेवेतस्य दर्शनेदर्शी बह्मन तद्वत् । p 27) दुष्करमिदानीं &c—Thus at first appears to mean 'I have thought of doing a hard thing : s committing suicide But this does not seem to be intended A'rany finds it necessary to yield to her misfortune and says अथवा (used पज्ञानो) or why मया चिन्तितमिदानीं दुष्करं it is difficult to carry out my resolve Again अरि after एतद् in वरिनेतद्वि will have no force She would rather prefer servitude than avoid it by revealing her high birth Had the first meaning been intended she would have said एतदेव यथापनिन further on also will be meaningless She has not said any where that she would kill herself (although like Śāgarikā she says it further on, see p 24) So यथापनिन must be taken to mean 'as ordered by the Queen', and this she proceeds to do in what follows महार्घे—महान् अर्घ्यं वर्य, lit of high value, hence noble, exalted एतं भूति—What course or help is there ? this must be done एतद्—a thicket or cluster निर्भरं—filled with, full of (at the end of a comp)

P 16 §1 4 Now he shows how the four senses (the fifth, tongue, being excluded) are gratified by the several things connected with the tank सुखयति—Denom fr सुख, सुखं करोति, according to the Gansutra नक्तोनि नक्षत्रे । सुप्रासादः—e 1 is not good, in the first place सुप्र will have to be taken in the secondary sense of सुप्रसाद, Endly the word सुप्र is redundant as

the idea is expressed by सुखदन्ति; thirdly the word occurs in the fourth line and such repetition is not poetic. सौषपाली—सुधा (chunam paint) अस्यास्तीति सौषः (also सौष) a mansion (अण् i. e. अ being added in the sense of possession); पाली a row or series of, or rather पाली may mean 'the skirt or edge of'. परिमलपटुना—strong, or excellent by, or clearly perceived owing to, its perfume.

Śl. 5. कान्ति—Splendour, beauty;—हारिणी—(1) Attractive or charming by; (2) attractive like. By a bold metaphor the शीर्षिका is compared to the दृष्टि of the goddess of the garden. For a similar comparison cf. दृष्ट्यासारल्लविर्योसौ दृश्यते कान्तममिवा । वनशोभा-लोकाय कटाक्ष इव पानितः ॥ Vik. IV. 31. कुमुमपरिमलः—This and the other epithets apply both to स्त्री and वनदेवता; for these see com परिमलेन सुगन्धा, the reading सुगन्धि is bad; for we cannot have the final ह as the smell is not invariably connected with the *Veni*, now see com.; a row of bees was attracted by the perfume of flowers in the braid of hair. This is clear from the use of the word अघरे (मधुरा) further on, see p. 19. In the second case येनिरिव मधुकण्ठवलियेस्याः having the line of bees for her braid of hair. उज्ज्वलस्त्री—Glowing, bright, radiant. The comparison of the tender and slender arm of a woman to a creeper is common enough in Sans. literature. विद्वत्—Different thoughts or surmises. यस्तर्क—Which is the truth; treated as an indec. meaning 'to tell the truth, to be sure, surely.'

P. 17 Śl. 6. भुवन—The world of mortals, the earth, उपरा—लोकान् परं यस्या. सा. पर at the end of a comp. means having 'anything as the highest object; hence solely devoted to, intent on, &c.' Cf. परिचर्यापर Ragh I. 91 नागरकुम्भ—A Nāga damsel. In the Nāgā it is the Vīdā, who wonders if Malayavatī can be a goddess or a Nāga maiden; &c., see p. 18. and cf. I. 15 The Nāgas, according to the Purāṇas are a race of semi-divine beings, inhabiting the nether world or Pātala. They are generally identified with serpents, the offspring of Kadru, a wife of Kāśyapa; as in the Nāgā., where Vāsuki is spoken of as their king, though the Bhg. makes a difference between them; see X. ३३ (सर्वाणामस्मि वासुकिः); 29 (अतन्मन्त्रास्मि नानानां). They are described as having a human form with the expanded hood of a cobra, and sometimes as having the tail of a serpent. See Nāgā. V. 17. Their females are described as exquisitely beautiful (cf. Nāg. I. ३३ where the face of a Nāgi is said to be as lovely as the moon), and as sometimes intermarrying with men (e.g. Ulāpi marrying Arjuna).

Historically the Nāgas were a race of people who have left many traces behind them Nāgadwīpa was one of the seven divisions of Bhārata-varsha Kings of this race reigned at Mathura, Padmāvati &c and the name survives in Nagapur They were probably a race distinct from the Hindus See Dowson's Cl. Dic. p 213

मिथ्या &c—She is superior to a naga in beauty दृष्ट मया—This alludes to Vatsarāja's visit to the Nāga-world, described in Brh K manjari (II 56-60) and referred to in Act IV (नग लोकगृहीतविषय &c) मूर्ती—having a bodily or corporal form, p p p of मुर्च्छ, (in this sense, मूर्च्छित fainted) कमलेन—उपलक्षिता marked by, the instrumental cannot be taken हेतौ (हेतुना) she looked like Lakshmi not because she had a lotus in her hand, but because she was beautiful like her and also had the lotus in her hand Lakshmi is represented as having a lotus in her hand, cf Kād विषमिष हस्तस्मितकमलशोभाय, p 24 उत्कृष्टागदिनहस्तया आलङ्घितो लक्ष्म्या, p 92, &c कमलिनी—कमला-वत्सा विद्यन्ते इति a lotus plant, explain similarly मल्लिनी सनाप इव &c—cf अये दक्षिणेन पुष्प वाटिकायामालाप इव हृष्यते : Śāk I p 18

P 18 यदा एवाह—I, to whose care the maiden was committed यदेवा &c—This refers to the king's words यदा वारयोग्या &c at p 10 ante यदाकुल—Solely engaged in, busy with मुपिता—Deceived, deluded, cf शीघ्रं न यात यदि न भविता स्म ह्य, Rat IV 3 निर्दोषदर्शना &c—cf निर्दोषदर्शना हि कया भविता : Nāgā 1 p 17. सरोव—असम्बद्ध &c—It is natural for a Hindu maiden of high birth (see the king's remark below) to display outward anger and to blush at the talk of her marriage by a friend, cf Sak 1 शाकुन्तला—(सरोव) इमामसम्बद्धपलापिनी विश्वदा &c p 34 धीरतया—gravity, firmness of mind hence dignified demeanour चञ्चल—The same thought is expressed by Kāh in rich poetic strain when he makes Dushyanta say—जवाग्रत &c न जाने मोनारं क्विह सङ्गपस्यास्पतिं विधि : Sak. II 10 विस्तृतेन—Used as a noun for विस्तरेण the spreading lustre or splendour विस्तुरितेन VI—is bad, as विस्तुरण would add to the beauty of the lotuses

P 19 III 7 अचिच्छन्न—Uninterrupted, continuous असुतविन्दु—The Moon's body also sheds nectar दृशा—By her sight : glances or looks दृशा—v l to the eyes of the beholders The former is better as it furnishes the cause of pleasure She gives delight by the succession of glances as the Moon does by the shower of nectar Read in the text दृशा for दृशा which has remained through oversight विगल्यदो—Owing to the breast-garment slipping off; (2) owing to the drifting of the screen (Lat

cloth) of clouds. चन्द्रमसस्तनोः—The poet says तनोः and not चन्द्रमसः and very happily, as he wants a fem. noun to correspond with नस्या. For it is the sensation of pleasure caused by the touch of a male or female that makes the other close the eyes; hence the use of स्य in the *mas.* also; cf. निमीलतासु एव स्पर्शं ह्यपित्वा Vik. IV. p. 110; हृद्रेण च स्पर्शनिमीलितार्थी मृगीमकच्छदनं कृष्णसारः ; Kum. III. 36.

- करस्पर्शाः—क (1) Hand ; (2) rays. मुकुलीभवन्ति—A *Chet.* formation; assume the state of buds, i. e. close up.

अमरसंवाचां—This is doubtlessly suggested by the scene in Śāk. where Śaku is troubled by a bee. The influence of Kālī, not only on the thoughts and ideas but on the language also of Harsha is observable in many places in this play. **अपरे**—i. e. other than those that gathered round her braid, attracted by the smell of flowers worn thereon; see above p. 16. **समावतन्त**—Coming in groups. **परिमहिष्यन्ति**—The sense of 'defile or pollute me' by their touch is also implied. **वर्जदास्वाः**—A born slave; see com. **हुता**—This is Vidu's humorous way of referring to maid-servants; see note on दास्याः पुत्र above, p. 6. **दास्यहुतेन**—for ह्युतेन is not a good reading as it gives rise to an awkward comp. (दास्यत् ह्युतेन) and संचार has to be taken in the secondary (La'kshāṇika) sense of सचारशब्द.

.P. 20. लघु—Quickly, without loss of time; for this sense—*cf.* एतां लघु परिचायतां वचान् Śāk. II, p. 54; लघु उत्थितापि *Ibid.* IV, p. 93; readings. राजानमश्न—This she did without turning back. आरुण्यकीर्तरीर्ष्य &c.—As the king clasped her round the neck A'ra. took off her upper garment from her head in order to ward off the bees by its hem, as women are wont to do.

Śl. 8. परिमलः—परिमले यः रतः fondness for, love of, now-see com. The परिमल may be of the flowers in her Veṇi, or better still, of her breath; cf. यदि सुतमिषवायवस्तन्मुखोच्छ्वासमर्थं &c. Vik. IV. 22. This will also indicate her परिनिव. भूयः—Abundantly, profusely. आपताक्षी—Sansk. poets describe long eyes as a mark of beauty in the case of females. Cf. नैवेतुन्मीलय पशुपतन् Vik. I. 5; हृन्वापयवत्पान्तमावतालि । Ragh. XIII. 16.

कुवलयः—*see supra*, p. 19, l. 6. कुवलय is a beautiful water-lily (फौ. वृषिण्या पलममिष शोभाकरत्वात्) and is given in A. K. as a synonym of उपल. But it is generally used in the sense of a blue-lotus; इयाम् शितिरुष्टनील कुवलयमिन्द्वीपं च नीलाञ्जयम् : नाभमाला.

साधसं—Agitation, perturbation; or fear.

सकलपृथ्वी &c — *Of Sak* इत्यंशशरणास्मि । उभे—पृथिव्या य शरण-
स त्वं मनीष वर्तते । p 80 पक्षपात — A strong leaning towards
or liking hence partiality, here choice

P 21 तव वदनस्यायं दोष — *Of* for a similar thought अत्र
आत्मनो यौवन उपलभ्यते । Sak. I. p 20 वदलीयहा०—In the
Sak Sākuntala addresses the bower of creepers where Dushyanta
lay concealed at the approach of Gautami see p 59 ऊरुस्तम्भ —
numbness or benumbing of the thighs स्तम्भ—Complete in-
activity or torpor of limbs is one of the eight Sātvika bhāvas
due to strong emotion for which see Sāh Dar III 135
The ऊरुस्तम्भ was really due to the thrill caused by the touch
of the king's hand but Arun hides the truth by saying that it
was due to the benumbing effect of the water This was a ruse
used by her in order to be able to look longer at the king in the
Kāshyapana *cf* Sak अभिनवकुशलस्य परितः ये नाना &c p 39
readings न स्पर्शविग्रह &c—*cf* अहं विग्रहय प्रार्थितार्थसिद्धय । Sak
III p 84

P 22 Sl 9 कण्टकिने—कण्टका समाना अस्य इति added by तदस्य
राजाय &c Pān V 2 36 Having thorns on, with the hair bristling,
hornpated, and hence कथयनीय कमल०—Here कमल stands for
पद्म mas This is the effect produced on a lover by the touch of
the loved one *cf* आशीर्वाद कण्टकिनपयोध Ragh VII 20, and
Vāstyāyana—कथा तु मयसममगमे दिव्याङ्गुलि भवति पुरुषस्तु रोमाञ्जितो
भवति । Kāmasūtras

मम गूर्तरस्य—V 1 is perhaps better he says so because
the king had called him a fool above, see p 16 अन्ति
अलीकपाण्डित्य०—This is a retort flung at the king by
Vidū for having called him a fool. He means you only
affect learning (पाण्डित्य) you do not possess it विद्वत् is what is
well burnt burnished, or polished hence refined, learned, wise,
दुर्विद्वत् one not really skilled or learned vainly proud of अलीक
शस्त्रग्रहणदुर्विद्वत् Ven III समाश्वासने—something encouraging or
comforting, निर्भर्त्तने—Reproach a chiding अस्तमय—setting
(of the sun) fr गत and अय (from अय् to go)—अभिलाषी—desirous
of : & about to set this has occurred before

Sl 10 प्रियतमेश—Take the beloved one (Arun), the splendour
of whose lotus face surpassed (eclipsed) that of the lotuses
The idea occurs in Rat देखि न मुखपङ्कजेन शशिनि शोभानिरसकारिणा
व्याजानि विनिर्तनानि सहसा गच्छन्ति विच्छादनाम् । I 25 रग—(1)
passion, love (2) redness

P. 23. चक्रवाकः—चक्र इत्यादि name यस्य; the bird usually called चक्रवाक (which also means the same thing—चक्र इत्युच्यते), hence it is also called रघाद्गनामन्, रघाद्गनाद्वय, &c. It is the ruddy goose generally described in Sans. poetry as condemned to pass the night in separation from his mate. Hence separated lovers are compared to a pair of Chak. birds at night. अन्यकाराः—used here as an ad., अच् (अ) being added यत्पर्य by Pān. V. 2. 127; see com. अन्यकार आसी विद्यते dark, void of interest. जासाः—cf. for a similar thought differently expressed.—राजा—सत्ये वैद्यर्षमिव चक्षुः सपथि (after the departure of Urvāśī); Vik. II. p. 54; and 'And leaves the world to darkness and to me;' Gray's Elegy, stanza I. There is a succession of similes in this Śl. Mark how the king falls a victim to the influence of love at the very first sight of the heroine. Kālī does not make his heroes yield so easily and helplessly to the power of love.

ACT III.

—: ० :—

साङ्गत्यायनी—appears from this play to be a lady of high rank and learning as she speaks in Sans. and is treated with respect even by the Queen. That she composed the Mīmāṃsā play in a good style is clear from the Queen's speech below, see p. 30. The part played by her in this play is similar to that of the Parivrajikā in the Māl. She is mentioned as a friend of Vāsavadattā in the Kath. Sar; see Tar. XIV. 71 (ततः प्रयानिका तस्याः स्वकीयिन्नुत्थायताम् । स साङ्गत्यायनी नाम शरणं शिष्ये वृष. ॥) नाटकोपरो—नाटके उपनिबद्धः made the subject matter of a play, dramatised, same as मधुसूति's 'अभिनेयार्थ. वृत्तः । Uttar IV. p. 119. कोमुदीमहोत्सव—The great autumnal festival celebrated on the full-moon day of Aśvina, when the moonlight is very bright, the sky being clear after the cessation of the rains and the disappearance of the clouds. It corresponds to the Kojāgarī festival and has been often referred to by poets; see Mudra. III. p. 73; It precedes the Vasantotsava or spring festival referred to in Rat. I. चण्डिका moon-night is derived as कुमुदानामिव प्रकाशस्त्वात्; fr. कुमुद and अण् (अ) with the fem. affix इ, it is also derived as पौ on earth मोहन् जनो यस्य तेन तौ कीमुदी मता । Mall. on Ragh. III. 1 (where the reading is कीमुदी, मह also). नर्तितत्त्व—Here नृत् has the technical sense of 'acting, representing on the stage, and does not mean

'simply dancing' अन्यथेव नर्तित—*Cf.* for a similar mistake in acting the slip of tongue of Urvashi when acting the part of Lakshmi, in the Vāk when she said गुरुत्वसि instead of गुरुवीनय एविभ्रमजः—A talk in full confidence that it would not be overheard by any one

P. 24 प्रविशति भासमस्था—This might appear strange, but प्रविश has a technical meaning. It simply means to appear on the stage. So this means A ra is discovered seated, the curtain being removed or lifted up. हृदय दुर्लभं जन &c —So Sagarikā—हृदयं प्रसीद प्रसीद किमनेनादासमात्रफलेन दुर्लभजनलुप-धेन । Rat II p. 30. हृदयं निवर्तमानादितिभूमिलिखितो मनोरथादिरन । किं वासादासयसि । Mal III p. 47 अभागधेयता—misfortune, ill luck नर्तित भागधेय यस्या सा अभागधेया तस्या भव, धेय is added लाघ to माय, of रूपधेय and भागधेय आभिजात्यसुख &c —Kāh, however, makes Priyamvadā congratulate her friend in language more elegant and impressive when he makes her add सागर वर्जयित्वा कुत्र वा महानदावतरति &c, see Sak III p. 72 सद्यवेदनमिव दुःख &c —*Cf.* क्षिप्रजनसविभक्त हि दुःख सद्यवेदन भवति । Sak III p. 70. हृदयनिर्विशेषा—not differing from, identical with, my heart (like my second heart) *Cf.* expressions like हृत्तन्निर्विशेष (Ragh V 6), अवस्थानिर्विशेषाणि (Sak VII p. 185), जातनिर्विशेषा (Uttar III p. 78) तस्या भावि—*Cf.* कुतः विभय क्षिप्रजनस्येव हृत्तन्तमाह्वयतुम् । न जने &c Mal III p. 43 सर्वथा भरण &c —*Cf.* दुःखभजनानुरागो मियसखि नरण हारण Rat II 1

P. 25 अतिशुभि—The highest point or pitch, climax हृदयस्यापि—: I of me who am your very heart—refers to A ra's speech हृदयनिर्विशेषा &c पर्याकुल —Solely engaged in thoughts about, अप सखीजन &c —This speech ought to be रसजन, or we should adopt the reading in the foot note सखीजनपक्षपातेन &c पक्षपातेन—*Cf.* सीद्दार्दमेव पश्यति, and मिया खलु अहं नव Mal III pp. 46, 53 देवीलुपनिगद &c —*Cf.* सखि देवी विचित्र न खलु मम हृदय निभसिति । Mal III. p. 53 कमलिनीचन्द्रातुराग &c.—This is doubtless an echo of अभिनवमधुलोदय Sak V 1 मालतीं पश्य—&c मालती Jasmine, so—मालनिकापि अत्रयुक्तयुक्तेषु मातृनीमात्रं स्थापयन्ना लक्षते । Mal III p. 38 लज्जातुलका—लज्जातुल is to be derived like कृपातु by adding ल (लु) to लज्जा + ला (as in the case of मित्रतु) by the Vārit on Pān III 2 180 (see com.), ल is added to express pity आत्मा प्रच्छादयितुम्—Mark the use of the inf with verbs like युज्, शक् &c, the cons being आत्मा प्रच्छादयितु न युज्यते । *Cf.* युक्त सामान्यशोको रामपादेन तादयितुम्, Mal III 57 She means—you should not dissimulate do not say शरवानेन say मदनानेन,

I know it. For the difference between torment caused by ॐ and मदन cf. Śāk. III. 7 (ननु प्रीत्यारवेण सुमगमराज्ञं युच्यते।). अविश्रम्भशीला—One not habitually confiding; because A'r. only hung down her face and did not admit the truth in plain words. निश्वासनिम—Here निश्वास has the sense of pretext or guise of. दिवसं रात्रिपदि—may have been suggested by मम दुः कामो दिवापि रात्रापि । तपनि अह्नानि । Śāk. III. 14. The reading विमराज्ञे is grammatically inaccurate कुसुमशर—Kāma is often spoken of as कुसुमशर-सावर, पुष्पसायक &c. न भणति—a question, does it not say, not proclaim your true state? Śree. reads this passage in a metrical form; see the foot-note. This is perhaps better and more poetical—as if it is the sound *Hum* (due to &c and implying your love-torment). नलिनीपत्राणि—Lotus-leaves and lotus-stalk-rings are among the cooling remedies used for allaying love-fever; cf. मन्त्रि अपमयेमनि नलिनीपत्राणि मृणादवदधानि च । Rat II. ॥ 42. कपिद्वन्द्वीराजद्वन्द्वेन मृणादवदधानि च नलिनीपत्राणि शीयन्ते । Śāk. III. p. 65.

P. 27. एतियक्तराजः—So एव राज्यमयोऽयुज्जिहवा । Śāk II p 45 विनोदयति—i. e. he finds pleasure in nothing else. अपि नाम—would that; I hope that. तथा भवेत्—i. e. यथा मे मनसि वर्तते—may it be like that, i. e. can it be that he has been sent to search for A'rs. by the love-sick king? आनयिका राज्यमेव &c —i. e. has become really a forest-maiden by not acting like a city-maiden; also she should have known that the king was smitten with love for her and been within reachable distance; or, has she gone to a forest. The reading राज्यमेव राज्यिका is simpler. निरुद्ध—Quite unnerved, drooping

P. 28 अदृष्टमदृष्टमेव—It is bad. अदृष्टः cannot directly qualify दृष्टः; so it will have to be taken as a Gen. Tat. (अदृष्टाय दृष्टः), it has no propriety after अदृष्टमदृष्टः. दासपद्मा—Padmāvatī, the second queen of Vatsarāja was the sister of Darśaka (also called Harshaka), king of Magadha and a contemporary of Udayana. The story of her marriage is given by Dhāna in his Sva Vās. The kingdom of Udayana was usurped by a king named Aruji, a rival of his. To regain it Yaugandharāyana wanted to secure the assistance of the powerful king of Magadha: and Yanu's subtle intellect suggested to him a stratagem. He caused a report to be spread that Vāśavadattā perished in a fire at Lāvāṇaka and thus paved the way for the marriage of his master with Padmāvatī. When Udayana visited Rājagṛha, the capital of Magadha, to seek the help of Darśaka,

Padmāvatī was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of Udayana यत्र तदपि—The cons is यत्र यस्मिन्स्थाने तदपि स्थानम् Or तद् may be translated as ता (दीर्घिकामपि) करतल &c—This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Śakuntalā See Śak III 24 Dissolve करतलम्पद्मेन द्विगुणित यथा तथा मुखानि च तानि शीतलानि च, मुखम् an adj here cf भक्तो यत्र मुखम्, Ragh III 14, also 19 मुखम् may be derived as मुखयनानि सख from मुखम् denom from मुख or better still मुखानि खानि इन्द्रियाणि अनेन

अहं ते ज्ञापयामि—Vasa misunderstands her and thinks that she will tell the Queen that he was in search of Arjun and that there was some love-intrigue

P 29 साधेन—Because her love-affected state was brought to Vidura's notice by Manoramā Sree omits द्विगुणम्, see reading

एवं कथयति—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see infra p 84 where the king repeats what Manoramā whispered into Vasan's ear mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhastaka Arjun playing the role of the princess Vasavadattā अपवर्ध—This stage direction (opposed to प्रकाश) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *tripataka* hand (i.e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) नेपथ्यग्रहण—Here नेपथ्य means the costume proper for a particular character

अतिदीपने—This she says because Arjun got angry with her for saying येन स्वयमेव अत्रिपत्राण्यदनयानि above प्रेक्षागृह—प्रेक्षार्थं गृहम् a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Māl. I, see p 22

P. 30. अहो—expresses admiration. This praise of course refers to the first part of the play that had been already acted. See p. 23. The 2nd part it seems was not seen by the Queen, as she finds much in it to be found fault with, as will appear from the subsequent representation. गूढपुत्र—qualifies आर्यपुत्रवर्तिनः. सानुमवमपि—and so likely to prove insipid and without interest. इय for अदि is quite out of place. आर्यपुत्रः—The husband is addressed or referred to in dramas as आर्यपुत्र (the son of the father-in-law). आयुष्मति—This is a sort of blessing. Young people are to be addressed by elders as आयुष्मत् or-नी.

आश्रयद्वयः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पात्रविशेषन्यस्तं गुणान्तं प्रवर्तते शिल्पमाधुः। Mal. I. 6. क्रिया हि वस्तु-पक्षिणा धर्मिणी Ragh III, 27.

महारहः—Looking excellence; सर pithy sentences, charming scene; cf. for this sense कर्वाति वाचस्पतिमहोदयेन साराणि लघुं प्रहमण्डलीम् । मुक्तसाम्राज्यमुपिनि वरणाः; and गिरौ प्रशुनिर्भव भोरसावि मान्वा मद्वित्री मृदने-भरिभिः। Vik. Oh. I 7; 28.

Śl. 1. चरिचिह्न—Trifling, unimportant or uninteresting. आभयान्मः—Cf. श्लेषजनसेसर्गाद्यानि रचयेदपि गीतम् । पुष्पमालाञ्जुरक्षेण दूरां शिरसि धारयेत् । Kshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be बाह्यरथे; the large temples. It is difficult to see the propriety of the epithet वन; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

वक्षभो जामाता मवति—It is not clear from the play whether Śāmkṛ. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. मातृत्वम्—is used here in the sense of dramatic representation. विश्वरूपता—used to correspond in sound with वेषा (रह).

Śl. 2. शातकुम्भे—See I. 11. अवसतः—hung up, festooned with. सुवनिभिः—It seems the performance was to be witnessed by the fair of the city; hence Manorama was to play the role of the king and not a male. सुरविमानः—Which is also रत्नशतशोभित and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विश्वं मानं वरधम्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. Cf. मदनमन्त्र-रचयति विविधप्रभुनि लज्जामने । रत्नचिह्नैः च सारना विरेचि-रुतेः शिरसि वक्षसि वरधम् । Bhāṭī I 7.

Padmāvalī was offered to him in marriage and he readily gave his consent

अन्यासा च &c—The Kathā does not refer to any other queens of Udayana, यत्र तदपि—The cons. is यत्र यस्मिन्स्थाने तदपि स्थानम् Or तद् may be translated as तं (दीर्घिणामपि) वरतल &c—This indicates the intensity of the king's passion, any thing connected with the object of his love is comforting to him Dushyanta similarly derives consolation from the sight of the harbour occupied by the love-sick Sakuntalā See Śak III 24 Dissolve कतलन्दर्शने द्विगुणिन यथा नया मुद्रानि च तानि ह्रीन्मलानि च, लम्ब is an adj here, cf भक्तो यद् सुखा, Ragh III 14, also 19 सुख may be derived as सुखयनानि सुख from सुखच् denom from सुख or better still ह्य सुखानि स्थानि इन्द्रियाणि चेतन

अहं ते ज्ञापयामि—Vasā misunderstands her and thinks that she will tell the Queen that he was in search of Aśvan and that there was some love-intrigue

P 29 तद्वेत्—Because her love-afflicted state was brought to Vidū's notice by Manoramā Since omits द्विगुणम्, see reading

कथं वक्ष्यामि—Mark the dramatic device used here to avoid an early disclosure of the plan which is set forth later on (see *infra* p 34 where the king repeats what Manoramā whispered into Vasā's ear, mentioning also the name of the play that was to be enacted) that the interest of the audience in the incidents to follow may be well sustained The plan suggested was that the king himself should act his part in place of Manoramā in the Garbhānataka, Aśvan playing the role of the princess Vāsavadattā अपरार्धे—This stage direction (opposed to प्रस्ता) is used when a character says something *aside* so as to be heard only by the person addressed excluding others with the *trapaśā* hand (i.e. all the fingers except the thumb and the one near the little finger raised so as to form three banners as it were) श्वेदपद्महस्त—Here श्वेद means the costume proper for a particular character

अतिदीपने—This she says because Aśva got angry with her for saying देव रूपमेव अतिदीपयाम्यनयानि above प्रेक्षागृह—देवार्थं एहं is a house for exhibition or representation, a play house It was a hall or a house attached to the palace, usually used for instruction in music, singing and dancing and occasionally for the exhibition of dancing or the representation of plays It is also referred to in the Māl. I; see p 22

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आश्रयस्थानः &c.—आश्रय the subject, the person or thing on which anything depends or rests; here the King and the Queen. Cf. पात्रविशेषमस्तु यन्मात्रं व्रजति शिष्यमापातुः । Mal I. 6. क्रिया हि वाच्य-पक्षिणा वैभीति Ragh III. 27.

असत्त्वम्—Lacking excellence; सर pithy sentences, charming sense, cf. for this sense वचोसि वाचस्पतिमःसेन सातपि लब्धुं प्रहसन्वतीव । मुक्तामयप्रतापमुपैति वरदा ; and गिरां प्रकृतिर्मम शिरसापि मत्स्या मयिमी मृगदे-वर्षिः । Vik. Ch. I 7; 28.

Sl. 1. चटिचिन्—Trifling, unimportant or uninteresting. आभयान्मः—Cf. एतद्वज्रवरीसर्गाद्यानि स्वयमेव गीतम् । पुण्यमालाद्रवद्वेण दृगे दितमि धारणे ॥ Kāshemendra. कुम्भतट—The surface or skirt of; or तट like भित्ति may be प्राङ्गणम्; the large temples. It is difficult to see the propriety of the epithet मत्त; perhaps the poet means that an infuriated elephant only is likely to butt against a heap of ashes and get his temples besmeared with the same.

वज्रमो जामाता भवति—It is not clear from the play whether Sāmkr. was some elderly near relative of the Queen or simply one held in such reverence by her as to be called a mother. प्रतिरूप—Is used here in the sense of dramatic representation. प्रसङ्गपिता—used to correspond in sound with प्रेता (पृ०).

Sl. 2. शातकुम्भम्—See I. 11. अवसक्तः—Hung up, fastened with. सुखनिधिः—It seems the performance was to be witnessed by the fair of the city; hence Manorama was to play the role of the king and not a male. सुरविमानः—Which is also स्वर्गादसोनिन and occupied by the nymphs of heaven. It may mean an aerial car, or a large house (विमानं मानं वसन्तम्). The houses in great ancient cities were large, and were decorated with strings of gems and crowded with beauties that rivalled the nymphs of heaven. Cf. मनुमन्त्र-वन्दनमयः विविधवस्तुनि सजातमयः । अर्चिर्दुर्गम्यमात्रा दिव्य-मयोः शिराभिव दृष्टानि वरदा । Blatti I 7.

P. 31. **विनद्ध**—(also **अविनद्ध**) fastened, i.e. worn on Cf **रत्नप**
विनद्ध मण्डन (० 1) मे प्रसादीकृतं &c Rat III p 61 मनोरमे &c —
Manoramā was chosen to act the king's part as her features very
 closely resembled those of the king See *infra*, p 36 sl 7

नडागिरि—(called **नडागिरि** according to **Kathā**, see **Law II Tar**
13) was a powerful elephant in the possession of king
Mahāsena. It was riding this elephant that **Pālaka**, a son of
Mahāsena, pursued king **Udayana**, after he had fled with
Vāsavadattā, under cover of night having mounted the elephant
मृग—It is said that **Nadagiri** once bolted away tearing off the
 post to which he was tied and made terrible havoc in the city
 when king **Udayana** was asked to arrest his progress by the
 magic influence of his wife, see **Mag I 34**

काञ्चुकी—This is the **Kanch** of **Mahāsena**, king of **Ujjayini**
 appearing in the mimic play, part of which had already been
 acted before **Vāsavadattā**

¶ 3 In this by using epithets having a double application
 the **Kanchuki** says that he discharges a duty similar to that
 of a king. **अन्त दुष्टाणां**—(1) The inmates of the harem, (2)
दुष्टाणामन्त in the cities of his kingdom **स्खलितानि**—(1) Mistakes
 or breaches of duty through carelessness, **रक्ष**—preventing or
 not disclosing or giving out, cf **रक्षैव स्खलितेषु दृष्टमन्ता याव मया नोद्धत**,
Ven II 1 A good king also (विदेता) prevents his subjects from
 going astray, cf **Ragh VI. 39** **अरातुर**—When referring to a
 king may be taken in the sense of **अरात** प्रशंसायाकृष्ट eager to
 win praise. But it is not necessary to do so

P 32 **दण्डनीत्या**—Cf **Sak V 3** **आचार इत्यवहितेन मया दृष्टिता**
या येनवदितवतोपशृष्टे मत्त । काले गते मनुष्ये मम सेव जाता प्रस्थानचिह्नवगनेवत्ताव-
नार्था ॥ (1) By being guided with a stick, having to support
 myself on a stick, (2) **दण्डनीति** **दण्डो नीति** अनया इति politics or
 the science of government, administration of justice. It is one
 of the four **lores** or **Vidyās** by which punishment is meted out
 to culprits Cf **आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । विद्या क्षेत्राश्रयस्वरू-**
लेकतद्वितेहेतव ॥ आन्वीक्षिक्यां तु विज्ञान पयाधर्मो प्रवीक्षितो । अर्वाचर्या तु
वार्तारो दण्डनीत्या नवानयो ॥ Kām Nat This 81 is the same as
Nāg IV 1

विमानित—Discomfited, put to shame, hence defeated, over
 powered **सौम्यम्**—should rather have been **सैन्य** (सेना येन)
 and so **महासेन** (महती powerful superior, सेना यस्य). The **Kanch**
 being an elderly person simply says **महासेन** without any

honorific epithet. उदयनोत्सव—A festival instituted to celebrate the capture of Udayana or rather his marriage with Vāsavadattā; or perhaps the reading may be वयं मदनीत्सव and hence the order to go to मन्मथोद्यान, स्वस्य योग्य. अनुस्यः अनुस्यः देवः &c. प्रेक्षा—Representation.

तदेतदादिष्टम्—Here we expect the stage-direction (अन्तःपुरे विलोक्य)

SL. 4. मुरुरिभिः—मुरुरी एवा विद्यते इति मुरुरिभिः तैः having anklets on. Explain केशुरिभिः, कण्डल्लिभिः, &c. similarly. नितम्बफलकः—नितम्बा फलकाः (broad and extensive) इव, or प्रशस्ता नितम्बाः नितम्बफलकाः; Karm, comp. Words like कण्ठक, गद, भिदि (s. g. कपोलभिदि), &c. express प्रशस्त्य or excellence when forming the second member of a Karm, comp. शिञ्जान—tanjug; pres. p. of शिञ्ज् 2 A. to sound (like anklets). काचीयुग—the girdle bands. आपादित—reduced, generated सहस्रस्तिकैः—राशिक a kind of mystic diagram denoting good luck and auspiciousness; राशि वायति इति राशिकः fr राशिकः to sound I P. and affix (अ); Pān. III. 2-3. Hence anything like a Śiva, as a house, &c; here a kind of head-ornament; or a particular symbol made with scented rice-flour and triangular in shape. राशिकः मङ्गलद्रव्यं तन्नु तन्मुलभूतनिर्मितविशेषाणां शराशिवसद्रूपमिति कापद्रुम ।” Pandit Krishnamachariar. परिचारिकाः—परिचारिकाः the maids in immediate attendance on the queens एतेषु—self. अन्तःपुरे.

अपूर्व—Because adornment of the person in the case of the inmates of the harem was an ordinary thing.

केवलं &c.—The sentence may end with समादिहः; I was ordered by the King because the royal command must be given; or the constr. may be समादिहोह स्वाम्यदेश इति मत्वा &c.

P. 33. वीणा—Popularly called Bīṇa or the Indian lute is a stringed instrument with a large round hollow bowl, a body of thin wood and a neck with tuning pegs and metallic strings, and with a hollow gourd attached to it on the other side of the body.

काञ्चनमाला—was the attendant of Vāsavadattā in the palace of Mahāśena and followed her as her principal maid also after her marriage with Udayana. In the Garbhānātaka she herself plays her own part मन्मथशाला—the same as the प्रेमपट्ट. परिशति आसनाद्या—परिशति is discovered, seated. See notes p. 24. वीणाचार्यः—i. e. Vatsarāja. एक उग्रमतः—This undoubtedly refers to Yaṅgaṇḍharāyana, the devoted minister of Vatsarāja, who in

the guise of a mad man, with Vasantaka, saw his master in his prison in order to effect his release and gave him instructions as to how that was to be done चित्र—wonder, astonishment भावित—seized completely, or entirely overpowered by

सदृश &c—The reading in the foot-note is better सदृशा सदृशे &c—*Cf* सव सगंधेषु विधसिनि । द्वापयज्जगत्पदोः Sak V p 132

राजपुङ्गवा &c—This speech is addressed to Vāsavadatta we expect here the stage-direction—वातपद्मं पतिं तन्त्री—The string or wire of a musical instrument घोषयती—a Vioā Here the name of the Vīna presented to king Udayana by Vasuki, See Katha XI 3, See, however, Intro, the legend about Udayana

सारपति—Adjusts, puts into tune, or strikes to see if they were in good order रमणीय भवेद्—Because she could not have waited for the king very long

SI ७ सत्ताव &c—Construe शीतान्तरं यथा प्रथमं सत्तावमकान्तात्था अयेन न कुर्वन्, similarly उत्पन्न नि शाला यथा पूर्वमजस्रमधरामलपयद् तथा &c अजस्र—Constantly or continually, fr जस् with न (न जयति) and aff, र which is added to नम्, पम्, वि, जम्, &c (Pān III 2 107), नम्, पम्, &c जस् is always preceded by अ (नञ्) जतिन-श्रुत्वा क्रियासान्नेये वनते । अजस्र सनदपि-वध । Sid Kau This is an अव्यय मनोरथेषु सन्धिः—Thought of as being near accomplishment *Cf* for a similar thought आश्रितपरिकल्पितारवादि मन्वादान-दसाद्गो लम् । Māl Māl V 7 तदुपलब्धं समीपगतं विद्यो हृदयमुच्छ्रितं मनः विक्रमम् । Māl III 4० and for the idea somewhat differently expressed अनिमृश्यादिव काश्चित्सिद्धिं प्रमज्जति निर्दुर्निमेकपदे मनः । Vik II 9 For an opposite idea *cf* नीयं हनरसतापो न तपादी वाचने यपातके । Rat III 10

सर्वं तच्चरितेभ्यः &c—नञ्चरितेन—his own deeds शिक्षितव्यं to be learned by way of acting Bho mean—As the king knows his own acts then it will be easy for him to play his own part without instruction Nothing will go amiss, and the Queen will not detect the fraud

P 35 दास्यादि नर्पयन्ते—This speech of the Vidu ought to be taken as अपवाद (meant to be heard by the king alone) श्रुताः—Weightiness, importance (which makes a king humour maid-servants even), for, मनरता पार्श्वीकणयति न दुःखं न च मृगम् । Bh Nat III 8०० reads दास्य इव and explains दास्येयमपि इव नर्पयेत्तत्तन्मात्रं क्रियते । निमृशन्—Adv secretly, being concealed, or silently, or it may be an adj qualifying भवता चित्रशाला—A picture gallery seems to be here one adjoining to the concert hall आरविद्वय—निर्दुर्निम

&c.. 'This speech of A'ra. is to be read directly after उत्तरके क्षणं दृष्ट्वा सारयति । The entrance of Menoramā, the king and Vidu., the participants in the intrigue being considered as *aside*. उद्देशः—Part of the story, context (so that he may know where his part begins).

अपहरति मां—Transports me with joy, fascinates or infatuates me. The king overhears her and understands अपहरति in the sense of 'takes me away.' सुधामि—the object being तम्. प्रविश्य—i. e. on the stage of the Garbhasthāna unseen by A'ra, Vāsa, and Kān ग्रथितं यध्यामि—It seems from this to have been an old custom, which still prevails in many parts of India, to tie a knot generally at the end of a garment when there is some pronouncement or an auspicious omen in favour of one's desired object, and is therefore called शकुनग्रथि (शकुनग्राह in Marāṭhi). It is also tied when one is determined or definitely undertakes to do a thing (निश्चयसूचक) and wishes to be reminded of it.

61. 0. अपहरामि—अपहरिष्यामि, pres. in the sense of immediate futuro. अपहरामि इति पद्यानि the whole line, however, is metrically faulty, but it is so found in almost all the printed editions. Śrīnivasaṭṭhāriar reads.—नाहरणं च विरक्षेयेति पद्यामि, but this seems to be a conjectural emendation, and is also syntactically inaccurate. We cannot connect उपनीय with अपहरणं unless we supply स्थितेन—उपनीय स्थितेन मया. अह after पद्यामि is dropped as a useless addition, that might have originally got in through the carelessness of some scribe. सुसंनिहितं सर्वं &c.—Well arranged and brought within reach, i. e. made practicable. योगन्धरः—युगन्धरस्य अपत्यं युगान्धः, the son of Yugandhara, who was the chief minister of Vatsa's father, Sahasrārjuna. Similarly the fathers of Rumanvat and Vasantaka also were his father's servants. See Br K. M. II. 12, 13; सुतो युगन्धरस्यासीत् श्रीमान् योगन्धरायणः । इमं पान्धुं सुप्रवीणस्य द्विजस्य च वत्सन्तकः ॥ योगन्धरायणो मन्त्री इमं पान्धुं पादनिर्वाहः । वत्सन्तको नर्ममुद्वेगममनोऽभुत्तन ॥ Ibid. 38, 39. Yaugandharāyana was the devoted minister of Vatsarāja, the purpose of whose life was to see his master elevated to the rank of an emperor. When he heard that his master was put into custody he, leaving the cares of the kingdom to Rumanvat, came to Ujjain with Vasantaka to concert a plan for his master's escape. There he entered the conspiracy and by the help of a friendly Brahmarākshasa, called योगेश्वर, he changed his own form into that of a dwarfish old hunch-back, and gave Vasantaka a deformed shape with a protuberant belly and projecting teeth and found access by

that means to the apartment of the Princess. There the two made themselves known to Vatsarāja. Then Yangandharāyana informed the king of the arrangements made for his escape with Vāsavadattā (see *ante* notes p 6 foot-note) and keeping Vasantaka there for his amusement returned to Kausāmbī.

वासवदत्ता (महतीः) वाय—Vāsav forgets that she was one of the spectators and that A ranyikā was playing her part in the mimic play and suddenly rises at the sight of the king. This of course has a different effect on the king who has a guilty conscience. He thought that the fraud was detected. सधमेण—भ्रम hurried respect or hurry to show respect Cf. for this meaning पृष्ठपगते सधमविधिः Bh Nit कथं प्रत्यभिः—So Vāsa in the Ratnavah—कथं ज्ञानमि (p 71) when she goes disguised as Sāgarikā to the rendezvous.

प्रेक्षणीयः—Samk means—why do you rise in a hurry, this is not the real king.

P 36 उष्णसितोहिम्—I am made to breathe a sigh of relief life is put in me (by Samk); thus he says because he dreaded the anger of the queen सविलसस्मित—विशेषेण लक्षयतीति विलस विलसेण स्मितेन सहित यथा तथा, with a smile of amazement or wonder, विलसो विस्मयाविन Amara, or विगत लस यस्यात् तद्विलस, with a smile of embarrassment or bewilderment.

Ś1 7 तद्—s of Vatsarāja मयनो सवाः—मगध्याभयेति मयनोत्सवकारिणीति, Māl Mad VI 17, also II 3 साः—s which characterises king Vatsa मत्तद्विरदोः—s a stately and majestic or dignified gait सरव—dignity, or firmness, vigour, substance (inferable from one's outward bearing or deportment) Cf किरासिद्धिं तत्त्वे भवति महतां मोषकारणे Sub, सख्योक्तस्य भावा निघय इव कुता &c, Mud III 22 ऊर्जित—great, p p p of ऊर्ज 10 cl to become strong or powerful सान्द्र—Dense, filled with water गह्वहादालुः—A deep loud sound is the characteristic sign of a great man, cf १५ च हृन्दुभेरिशानिगम्भीर स्वरयोगोऽयं वदत धृतेः Kād p 123, नवजलपरम्परागम्माया गिरा Ibid p 129, Uttar VI 17 चक्षेन—see *ante* I 6, and Vīdu's speech on p ९ नीलोत्पलः—निगलन—निगलन same as निगदन churning, fettering, n from the domestic word निगदयति.

P 37 निगदित &c—This speech of the king is of course स्वगत It is not heard by A ran. or Kāuch तदाऽस्मयादिः—The अभिलः was that Vāsa should secure Vatsa's love. The reading आल वित्तम् for अभिदः is not so good as it does not agree well with निगदितम्.

Śl. 8. घनघनघन०—This epithet is श्लिष्ट; the *sl.* having a side-meaning; see I. 5 *supra*—(1) covered or occupied by a dense line of clouds; (2) hidden from view by the compact or closely hemmed in prison walls. Sreekrī. takes गगनं in the sense of the dark prison (गगनसदृशं नभसा नीलं चारुं); in this case घन० will mean well secured by the close fastened prison doors. मानसं—(1) the lake Mānasa* on mount Kailāsa—to which swans are described as migrating at the approach of the monsoon; see Meg. I 11; Hagb. XIII. 60, (2) the mind. मानसमेतुं—*cf.* मानसमेति केयं विप्रगता राजहृदी । Rat I. 9. राजहंस—(1) A swan; (2) the best of kings, Vatsarāja. *Fig.* अमस्तुनप्रसंता.

रघुर्न न द्वाति—For a similar use *cf.* बाणस्तु न द्वात्येना द्रष्टुं विप्रगता-
नति Śak. VI. 22 लज्जीव वरुं न द्वादी Kād. p 289.

रात्रिदिवं—A Dvandva comp. the nasal added to रात्रि is by निपातन (irregular), see Pād. V. 4. 77; यद्वा प्रभृति—निद्रा न दृष्टा—Vidū's fondness for sleep is often referred to by poets, *cf.* Śak. II. रात्रादपि निरादं ज्ञातव्यं नारि । He sometimes betrays the secret of his master and thus puts more impediments in his way by his prattlings in sleep, as here. *Cf.* in this respect his speech in the Māl. IV p. 83—विद्रु०—(उत्पन्नायते) भवति मालादिदे &c For an instance of prattling in sleep comp. the scene wherein Vāsava-dattā sleeps in Bhāsa's Śva. Vas. V.

Śl. 9. अभिनव—Now, hitherto unknown. क्षिप्ता—hurled into, i. e. caused to be suddenly or forcibly smitten by passion. वामकेन—Kāma is represented as वाम acting perversely, as making a person love one that is unattainable. *Cf.* रात्रि वामा किल कामः Das. Oh. , and वाम कामो मनुष्याणां &c Rāmā. Sund. K. XXII. 4, where the Com. says वाम क्रूर इत्यर्थः । सत्ये कौर्वे सुन्दरे च वाम । इति कोटः ।

मधुरिका—Sansk poets represent even a female bee as longing for the company of her lover and enjoying amorous sports; *cf.* Kum. III. 36, and एषादि कुसुमनिषण्णामवन्दमनुरता प्रतिपालयति मधुरी &c. Śak. VI. 19. ज्ञताम्यति &c.—*Cf.* for the same thought differently expressed Māl.'s words नाच मां वराधीनां त्वयि गणय सनुष्णाम् । Māl. II. 4 Herein also we have the अमस्तुनप्रसंता as Vāsa's. longing for the king is indicated by implication.

अहो—expresses astonishment at the skill shown by Vāsa. in playing on the Vīṇā and at her proficiency in singing. वादित्रं—Performances or playing on the lute; *fr.* वाद् and the *Unādi affix*

* So called being created by Brahmā with his mind. केलस-
पर्वने राग मनसा निर्मितं परम् । ब्रह्मणा मन्त्राद्वैल तेनेई मानसं सरः ॥ Rāmā.

इय by भूयविगुण्यो विजय Properly वाविन, also called आनोद refers to the four kinds of musical instruments, viz (1) stringed instruments such as the Vīṇā, wind instruments such as वेणु, instruments with mouths covered with hide, such as the मुरज, and instruments beaten, such as cymbal (पात्य, &c.).

P. 38 SI 10 This contains many technical terms of music. **व्यञ्जनपातु**—one of the four modes of playing on a lute. There are विस्तार, करण, आविद्ध and व्यञ्जन, see com., read विस्तारकरणविद्ध &c. **पातु**—Properly an element that produces anything, here the act of producing musical notes or tunes by striking the strings of a musical instrument, see com. For its ten forms distinguished by the different ways of striking the strings with the fingers, see com. **वृत्ति**—V 1 for वृत्ति means the relation between the vocal and instrumental music as the one or other is principal or subordinate, see com. Mr. Gadre quotes Rāghavabhatta on नवार्ति गीतरागेण (Śāk I) who says गीतरागेण भीरारादिना पातुना and says that पातु may mean Rāga, the Rāgas being ten, according to some authority लय—seems to be used here for ताल though there is a technical difference between the two ताल is musical measure or time (ताल कालविविधान) while लय is the union or agreement of song, dance and instrumental music. लय, however, falls under the general category of ताल—of लघो दशतालपाण्य वनमस्ताला तालवर्ती लयनामक कालविशेषः । उक्तं च प्रयोगे—फालो जाति विधाकानि सर्गग्रहणालय । यानि प्रसारकथेति तालप्रमाणदश स्मृताः ॥ quoted from the com. on the Mallikāmarai by Gadre. The three kinds of लय or tempo are द्रुत or rapid (allegro), मध्य or middle (moderato) and विलम्बित or slow (adagio) corresponding to which are the three pauses सदा, मीतीगता and गोपुच्छा. See Śāk 31 331 333 गोपुच्छः—Read गोपुच्छाप्रमुखा गोपुच्छा (so called because it resembles the tail of a cow—see com.) प्रमखा यथा वा गोपुच्छाप्रमुखा तद्व, शीघ्र and अनुगत are the three modes of playing on a वीणा (वेणु); see com., read in the com. वाद्यमयोषी instead of मयोषी for other particulars see the extract from Śivarīma's com. on this 31 in the Nāgānanda, given on p 60 उपाध्याय—See com., for इ with उपाधि and aff भ (भज) Properly a spiritual teacher Ben Śāk V ॥ 118. एकदेश दु वेक्ष्य वेद द्वाभ्यामि वा पुन । योभ्यामवति शृवर्षमुपाध्याय स उच्यते ॥ Hence a teacher or preceptor in general

यद्वहमिच्छामि &c—This apparently means—may you be an adept in music as I wish you to be, the real meaning is—may you be my queen as I wish you to be. This is probably suggested by Kāśyapa's words यद्विच्छामि ते नक्षत्रं in Śāk IV p 110

P. 39. विद्यामानेन—By being honoured for her proficiency in the art. पीठिका—seat. शिष्याविशेषा—शिष्यास्तु विशेषा distinguished among pupils; an excellent pupil. Cf. अविशिष्टेः Śak. I. आहूतिविशेष &c. कार्यं—Subject matter. अधिकं—exceeding or not in the original, कृत you have overdrawn the original This brings out the extreme modesty of Vāsava, as a high-born and well-bred girl. She does not like to be so represented even before the inmates of the harem.

P. 40 अधिकमेतद्वि—*Vis* making the king seize her hand. कार्येण—कार्य composition, hence poetic art. She means—Kāncha, may be deceived and speak in the way she is made to speak, but I cannot bear to see such false representation. Some read the two words as compounded. Then the meaning is—by the words put in Kān's mouth. I should not be placed in a false position by Kanch's speech. The Queen does not appear to have suspected any intrigue yet, to which Sāmkri could have been a party This she does later on, when she discovers that it was the king who acted his own part. कार्यं नदित्यति—She means poetic art requires such additions for stage effect. आरं-सरोवमिप—A'ran, as was becoming a princess whom she was representing shows outward anger, seeing a hint to the king to seize her hand in Kanch's speech—नरसमावृता भवतु मुहने above A'ran, however, was innocent as she did not know that it was the king himself who was playing his part, as is clear from her speech below—एता ममेवम एतन्मग. &c. Also because the plan was arranged without her knowledge by Manoramā, who whispered into Vasantaka's ear what was to be done and Vasantaka's suggestion to her was *aside*. See p 29.

Śl 11. अवधायः—dew स्पतिरुह—contact. पद्मकोशः—A lotus bud The hand with its fingers closed and covered with drops of perspiration is compared to a lotus bud drenched in dew-drops. ह्लादित्वं &c —Construe—अस्य (पद्मकोशस्य) ह्लादित्वं सदृशं न मन्ये । यत् अस्य पद्मकोशस्य कीनातपरस्य उपाति एव इदं (s. e. which is now felt by me) ह्लादित्वं भवति । The reading कीनातपरस्य is bad as there is no आतप at dawn. नखरजनिः—The comparison of nails to the moon is unusual if not unpoetical स अपि—i. e. हिमेषः (shed by the moon.) दाहि—Burning; of course to love sick persons; or to persons in separation. Cf विमृजनि हिमगर्भरामिन्दुमूर्धस्तिः । Śak III 3; and अमृतमृजोवि विरहाद्धनो यदधुं दहन्ति हिमरादिगुरुः । Śis IX. 68. अपदेश—Pretext, guise Cf. कुनोन्मया स्वर्गेषु स्वेदच्छायायुतद्वयः । Rat. II. 18. The figures in this Śl. are सवेह, उपह्वनि, स्पर्क and उदेषा.

81 12 बाल—tender अपहारदक्षेण—Clever in robbing : • fully resembling राम—(1) redness, (2) passion

P 41 अनर्थमिव कुर्वन्ति—• feel an overpowering thrill through them This was because it was the touch of a real male

मलीक—False She feels that the scene was purposely so arranged गान्धर्वो वि०—A marriage brought about by mutual consent, it was much in vogue among the ancient Kshatriyas It is one of the eight forms of marriage recognised by Hindu Law givers Cf As' v Grh I, 6 5 विप्र समय इत्येवमत्र स गान्धर्वः । and Manu III 26, 32 quoted in the com

अस्थाने—Lit at an improper place, when there is no occasion for it रस—the interest awakened by the acting अन्यथैव—देव्या—• thinking that I might have allowed the king to act in my place अन्यथैव—• thinking that it was a simple question, not having the sagacity to divine the Queen's real object भाकुनीहृत—For the fact that Monoramā was waiting there showed that she was acting in league with the king बहुकने—• implies censure (कुसायं वन्), the foolish fellow having no common sense एतन् सल्लु &c—Mark how ready witted Manoramā is She casts the net on Vidu full sure that he would save her even at the risk of incurring the queen's displeasure

P 42 पूर्वनिर्घोषा०—V 1 is bad For पूर्व can only refer to Vidu, but then if not Mano's cries, the loud voice of Vidu would have attracted attention सुखार—• he has arranged the whole business कुत्र आरम्भका कुत्र &c—कुत्र repeated like क्व क्व shows the great disparity between the two Where is Ara, your servant and where poor Vasantaka How can he dare take part in such an intrigue? प्रेक्षणीयमस्य &c—Let me see how he enjoys the acting he has arranged I shall just go to the king and expose the whole affair Mr Gadre compares the Marathi expression राजा आतां समाजा पहात होताच अनुभव &c—Mark again how the sagacious Manoramā says this to all suspicion on the part of the Queen that she was in the intrigue बन्धित—caused to be bound or fettered, प P P of वधू can

P 43 कथं विज्ञातोस्मि—The king is surprised as he did not expect that Manoramā would be seen by the Queen and the ruse discovered अभूविदिव—Sāmkrityāyana wants to show that she being a holy personage should not be in a place where deceit was practised

सुकाश्र न ममयः ॥ Rat. II, 21.

अपूर्वोऽयं कोषप्रकारः—*Cf* ग्रिये अपूर्वोऽयमप्युच्यते । *Mal.* IV. p. 84.

नाई &c.—This was true; see *supra* note on सरोपमिश्र p. 40.

विकल्पित—P p p used as a noun; wrong supposition, suspicion (of a thing).

Sl 14. **श्रुमङ्गैः**—श्रुमङ्गैः भङ्गः श्रुमङ्गः the knitting of the eyebrows; a frown. श्रुमङ्गाः the repeated knittings or frowns. The frown disfigured her fair face.

शाक्यशास्त्रे कलकत्ते प्रामदहर्त्तुं Kād. p. 19, 20. बन्धुजीवममतां—The १५५.

अकृतेव प्रसादं &c.—The king uses the same words in the Rat. when Vāsa leaves him without minding his prostration at her feet; see Act III. p. 77.

Sl 16 भिन्न—Broken through, streaked with, or mixed with, qualifies मुखे एक : s of the Queen अपर—: s of A ranyikā उरुसूयो—bounding repeatedly : s with great force and speed the same as Kālī's उद्वहन्तयात् Sak I 7 The वीक्षा (repetition) shows the intensity of the action हृष्यन्—As I look up to इदं—this : s standing before my eyes as fancied or pictured by my mind The cons = इदं रूपं स्वेदाम् &c एक, प्राप्तेन चतस्रसु मलमूत्रादिवन् &c Compare with this the concluding Sl of Rat III

भीतश्च-च—Here the two चs have the sense of and yet' or at the same time तथाचत्—And so the kug in the Ratnāvalī—देवी प्रसादयितुमम्यन्तरम्ब प्रविशामि । Rat III p 33

AOT IV

P 45 दीपरीपता—दीवी देवी यस्या सा दीपरीपता तस्या भावः दीपरीपता । एतावन्त—एतपदिमाणस्य एतावन्तम् । गङ्गारवती—Queen of Mahasena and mother of Vāsavadattā She was the daughter of the Asura Aṃga raka and the most beautiful maiden of the time By a boon conferred upon him by the goddess Durgā Mahasena got her for his wife after killing the demon Cf किं चाङ्गारवती नाम कथं वैकोक्यमुदीत् । अङ्गारकाह्वरुतां शीघ्रं भार्गवताप्यसि ॥ Katha II 39, and for the story the s lokas 43-73

P 46 या नम भगिनी—The name of Angāravatī's sister, the wife of Drdhavarman, is not given here, nor is mention made of her in the story alluded to above So she seems to be a creation of the poet—this serves a double dramatic purpose It makes the Queen readily give up her anger towards the king and also paves the way to the marriage of Aranyikā (who turns out to be Priyadarshika, the daughter of the Queen's aunt) with the kug

विनापयित्वा—should be told Mark the use of the verbs आज्ञापय् and विज्ञापय् which are used respectively when something is said by a person superior in rank to one inferior in rank, and by one inferior in rank to one superior in rank

अनुवाच्य—Mark the sense of अनुवाच्य which means to read to oneself before reading aloud Cf उभे नाममुद्रादागण्यनुवाच्य &c Sak I p 36 देवी—अनुवाच्य तावद् यत्किञ्चिद् श्रेयामि । Vik II p 50

इत्यलम्ब्या—बलमि-वी is the uppermost room of a house, (here of the palace and built of ivory) It is also mentioned in Rat. III

एव खलु मर्ता... दन्ततोरणवलम्बो निष्ठति । p. 62. It is written with a short **॥** (as in तो कस्तूरिचिद्वचनलभौ Meg. I. 41) or long **ई** (as in वृद्धा वृद्धा भवनवलम्बीदुद्रवातावनस्था । Māl. Madh. I. 15) where Jagaddhara says—सौधोपरिकुटी बलभी विद्रुः ।) अत्याहितं—अनिशयेन आधीयते तन्निवारणार्थं मनो यस्मिन् a great calamity; or a rash deed endangering life अत्याहितं महाभीतिः स्वर्गं जीवान्पेति च । Amara. यत्—This gives a hint which prepares the audience for A'ra.'s swallowing poison further on in the Act; see p. 54.

P. 47. नेदृशः—not such i. e. indifferent. The scene opens while Śām. and Vāsa are conversing. This is a reply to Vāsavadattā who in her previous speech must have charged her husband with being indifferent to the calamity that had overtaken her aunt's husband. विज्ञाय—not only ज्ञात्वा, when he knows very well. तादृशी न—i. e. the sole object of his love. त्वं पुन &c.—She means—you have seen how the King has transferred his love entirely to A'raryikā.

एत एव मे प्रत्यक्षं—Śāmkṛ. means—Because I witnessed it myself I know what it all really was. Vatsarāja wanted to enjoy a joke by playing his part himself and telling you in the end how you could not discover who the real actor was and thus to make you laugh. Had there been a love intrigue he would have taken care to keep Vasantaka and Manorgamā out of the way. Of course this does not convince the Queen.

हासितास्मि—The Queen puns upon the word हासिता which means 'made to laugh' and 'caused to be laughed at', using it in the latter sense. लज्जया—Because the King manifested his love for Aranyikā so openly. Even her maid-servants knew that she was no longer loved as before by the King. एतावतीं क्षमि &c.—is ironical. She means—I have been reduced to such a sad plight. वासवो says—these are your sweet fancies; what does the King care for me now? This she says as वनवद्विषा. Similarly Dushyanta says to Vidū. in the Śāk. मनोरथा नाम नटपणता (V. 10).

P. 48. संपट्ट—Collision, close or hard fight. सस्रदितः—possessed of; or rendered more powerful (lit. elevated, lofty). सपीडितं कृत्वा &c.—This suggestion of the Vidū. which is ridiculous on the very face is meant to stir laughter. कुचनयामन &c.—These with the Kirātas (see Rat. p. 36.) formed the usual male attendants of the harems of ancient kings. For their bravery cf. Rat. II. 3. मासोपवासं—मासमुपवास मासो Acc Tat. देवी चण्डी—There is a pun on the word चण्डी which means wrathful and is also

an epithet of the fierce goddess Durgā whose favour is also obtained by fasting.

पट —has here the sense of 'shamelessly bold', cf कृतागा अपि नि गङ्गलजिनोपि न लज्जित । द्रुहदोषोप मिथ्यावाक् कथिनो धृष्टनायक ॥ Bah D. चाटु—Pleasing or coaxing words, flattery, words of blandishment (especially those addressed by a lover to his beloved); cf मिय प्रियाया इकोति चाटुम् । Rat VI 12 विरचितचाटुवचनरचन चणेरचितमणि पातम् । Git. 11प्रपञ्च—extension fr पञ् (पञ्च) । A to be clear or manifest (प्रपञ्चने इति), and aff अच् (अ)

P 49. सलेह—लेहेन (fatigue, languor) सहित यथा तथा ।

Sl. 3 मवि—मद्विषय, with regard to me for me, the loc is वैश्विकी मम-मद्वय सा-न—wearied, languid, p p p of तम् ४ p, to be exhausted, &c, Cf ललितसिरीषपुष्पहृन्नेरवि नाम्नि यत् । Māl. Mad, V. 51, and as the fatigue may be due to slenderness तान् may secondarily mean 'slender' दृष्टिप्रसाद &c—For a similar idea of प्रसादमाकाशहृन्नि यत्नवेत्सुक स किं त्वया दासजन प्रसादते । Vik. III 13 विलक्ष—abashed or put to shame, or embarrassed

आर्यपुत्र विलक्ष &c —is ironical She means—you are not विलक्ष ashamed b t विलक्ष embarrassed, being an admirer of Āranyaka.

सत्यमह विलक्ष —Cf देवि एव प्रत्यक्षदृष्टवर्तीक किं वशीमि । आनामनामन-नयामि विलक्ष एव &c Rat III 14

P 50 Sl. 3 मूढम्—This is the first sign of anger, Cf Sak. V 23 स्तिमित p p p of स्तिम् ४ p to become fixed or rigid, steadied, held up, not allowed to manifest itself, and hence causing pain inwardly मूढमहारोः—मूढभारो महारथ मूढमहार ॥ उपमा (in the sense of उपमान) यस्य; or उपमानि इति उपमा (कः १ अ being added to मा कर्तरि), महारथ यस्य; महारथ or-रेण उपमा यस्य is inadmissible, as Pan does not sanction such a Vyad Bah. A third way as महारेण सहस्र, उपमा being treated like मकाश, निन, &c —a Nityassmāsa

सुखित—सुखमस्य सज्जनमतेः सुखिन, explain similarly दुःखित विकारमासे—torment afflict सिद्धे एवास्मिन्प०—As that would have caused the Queen surprise and given her greater satisfaction

Sl. 4 ते —, & so well known for their bravery घातविषय —, & the territory outside the fortress दुर्गे &c—Contra अशरण सहसा दुर्ग पविश्य स्थित (which must be supplied) अतो एत्तिहृतका घातारमाशरण कृत । घातार (here the rampart of the fort) एव प्राजारमात्रे, now see com

P 51 Sl. 5 निर्दिष्टा—निर्दिष्ट mentioned above आक्रान्त attack (p p p used as a noun आक्रान्ति which is also a variant here) तेन मन्द

discomfited, with his power crippled (विहृतप्रकारं). निर्दिष्टाकन्दमन्दं V. 1.—here आकन्द means a battle, see com. दासेराः—Servants दासा अपत्यं दासेय. by affixing एय (दक्) which is added to words of two syllables ending in a fem. affix. (द्राचः Pān IV. 1. 121 द्रचः श्रितययान्नदपत्ये दक् Sid. Kau.); सुद्राम्यो वा । Pān IV. 1. 131; when the female is of a low character दक् (एय) is optionally affixed; so दासेरा and दासेयः; सुद्राः अद्रहीनाः श्लिहीनाश्च ताम्यो वा दक् । Sid. Kau. दासेर thus etymologically means a person of a low origin; and then a servant; and it is in this sense that the word is used here. See A.K. quoted in the com. The word दासेर is used for alliteration. वृत्तं—The working of, i. e. the schemes or activities of. The comp. may also be taken as वसिष्ठ ने दासेराश्च (his slavish warriors) according to कुस्तितानि कुम्भैः । Pān. II. 1. 63. But that will not do here; as the king, who is an admirer of the heroic deeds of his enemies even, is not likely to speak disparagingly of the warriors here. वरः foot soldiers. अग्रतिविधाप—that is—without taking measures to avenge the wrong done to Drdhavarman. जनः प्रवि० कञ्चुकी च—This is the chamberlain attached to the court of Drdhavarman, who had been serving his master in his captivity (see p. 5) now coming to see Vatsarāja with a message from his royal master. अयं स्वामिवासाः—यमनुमदामि—Mark the contrast this gives with Śl 8 Act I. The reason is given in the next sl. by the Kanchuki. Vijaya feels happy here, because he has achieved a great military feat that was sure to be hailed with great delight by the King and Queen. The conquest of Vindhya-ketu was a comparatively insignificant matter. Cf Rat. IV वासन्त्यः—वसुधै अयं गतु विराट्कामिनिं हृदयमीनि यस्तत्प्रमाणं दानिदृशेन किमप्यवस्थानामनुभवामि । p 100

Śl. 6. निर्भर.—Excess; नि शेष. प्रतोय इति निर्भरः; now see com. भग्यधा—Even when he has not executed a command; ordinarily. निष्पूर्व—Fully carried out; completely executed. नियोगपर—The responsibility of a duty; hence, an onerous task or momentous business, entrusted to him

Śl. 7. देवरप समदिदाः &c.—This reading is preferable to देवरप समदिशस्त्रिगविना &c. as it brings out more prominently the signal service rendered by Vijayasena. वदेशोपस्थापित V. 1.—violates the metre and also is not appropriate.

पश्चिमी—पश्चिमार्धे V. 1 is bad, as we are not told anywhere in the play why the two girls were sent, nor is there a reference to them in what follows. वरुणम्—Here he refers to the King as Vatsaradatta's Guru

सर्वेष्वधर्मोक्ष—It was customary to set prisoners free on an occasion of great joy, such as the birth of a son and heir to a King, a great victory over an invading powerful enemy, &c., cf Hemadri on Raghu III 20—युवराजाभिवके च पराजयवर्जिते । पुत्र जन्मानि वा मोक्षो यदस्य हि विधीयते ॥ cf *Mal V p 106*, where the king, on hearing of the victory gained by his son (sl 15) says—
 मैत्रेय्यं मुच्यता सर्वे बन्धनरथाः । Also *IV p. 73*, where Vidu says—
 देवविन्दकैर्निजापितो राजा सोपसग्नो न ह्यत्र सर्वेष्वधर्मोक्षं क्रियमाप्ति । see also *Mich X p*

छाटिका—Snapping the thumb and the middle finger together

P 53 कथं च &c—The impatient Vidu wanted Vasavadatta to give the order for the release of Aru at once सम्बन्ध—Family connexion वासवदत्ताया वरिणा &c—The pain is removed at the thought that you, as the husband of Vasava are connected with our family सचिन्त्य—Thinking it to be a wise step स्मर्तव्यतां नीत—reduced to the condition of being remembered, made a matter of memory—a phrase often used in the sense of 'utterly destroyed' Cf अवश्यं कथीहृतं नृप *Kum IV 13* For this see the Chamberlain's introductory speech in Act I

P 54 विमयसनं हि &c—The king asks Vijayasena significantly He knew that Aranyakā was meant प्राणसहाये वर्तते—is in imminent danger (of life) This speech of Manorama is so introduced as to be taken in connection with and serve as a reply to the Kanabuki's words न ज्ञापये क्व नर्तते इति । It is not known where she is—she is in great danger of life This is a kind of what is called in dramaturgy a *Patākāsthāna* Four different kinds of it are mentioned in the *Sah-D* One occurs when a speech is so arranged that it should serve as a reply to one preceding it, though uttered in a different context See *Sah D VI 46*

विषदर्शना—seems to be another name of *Priyadarśikā* कल्प-
 wine, see com दुःखमन्तरित—Not because she was inclined to love Priyadar but because she feared that people might suspect her hand in the matter of the administration of the poison. अतिदुर्जनं खलु लोक—Cf *Uttar I* यथा चीणां तथा नाचं साधुषु दुर्जनो जनः । (sl 5), सुवधार—अतिदुर्जनं इति वक्तव्यम् । नागलोकाद् &c—It is not mentioned in the *Katha* that Udayana was taught the art of curing snake bites and other kinds of poisons by means of incantations and drugs, when in *Pātāla* It is probably an invention of the poet to enable the king to resuscitate the heroine and thus to assist in the denouement in the last Act

विषवेगः—The circulation or effect of poison. **अन्धकारं प्रवेशयति**—As her brain was affected by the poison her sight was bedimmed and all things appeared to be dark to her.

P. 55. **विपद्यते**—dies; *cf.* for this sense त्वमनाया विपद्यते । Uttar. I. 44; हा नान एष ते नरेन्द्रचित्तराधनोपकरणं जनो विपद्यते । Māl. Mād. V. p. 107.

Śl. 8. **गतश्च—दग्धा च**—The repetition of च here expresses the simultaneous occurrence of two actions. **हिमेन—दग्धा**—These apparently appear to be contradictory terms or to be wanting in what is called शैव्यता (fitness or power to express a meaning) as अग्निना सिञ्चति which is absurd. But here हिमेन दग्धा is quite intelligible, as the effects of extreme cold and heat on plants, foliage, flowers &c. are similar; *cf.* हिमसेकविपत्तिराय मे नलिनी पूर्वाभिर्द्वन्द्वं मता । Ragh VIII. 35. **वामः**—Adverse, unfavourable; *cf.* for a similar description—आपूणेन कलामिरिन्दुरमलो यातश्च राहोर्मुखं सजानश्च दनाधनो जलधरः शीर्णश्च बायोर्जगन् । निर्वृत्तश्च फलेप्रहिर्दुर्नवरो दग्धश्च दायाग्निः । &c. Māl. Mād IX. 39.

किं ते बोधः—Have you consciousness, are you aware of anything?

P. 56 Śl. 9. The poison was working on Priya, the effects were produced on the King, as he says. This was because their hearts were linked together by love; *cf.* स हि स्नेहस्यकलान्तुरन्तर्मर्माणि सीध्यति । Uttar. V. 17. This indicates the intensity of the King's passion. The *fig.* of speech here is असङ्गति which occurs when a cause and its effect are represented as totally different, or separated (or in which there is an apparent violation of the relation between cause and effect). विरुद्धं निमित्तदेशत्व कार्यं हेतोरसंगतिः । विषं जलधरैः कृतं युक्तिनाः अधिकारकनाः । Kuva, निमित्तदेशनयात्यन्तं कार्यकारणभूतयोः । सुगरज्जर्म-योर्वचं ल्याति. सा स्यादसङ्गतिः ॥ Kav. P. X. **वेदना**—Feeling or sensation, power of perception. **विषमा**—Adverse, alarming. **मन्त्र-स्मरणं**—mental recitation. **माटयति**—i. e. by the movement of the lips, looking at the person &c, accompanied by the sprinkling of water on the person operated on.

P. 57. **नरेन्द्रता**—The word नरेन्द्र here is सिष्ट (paronomastic). It means a king and also a विषवेद्य a physician skilled in curing poisons, *cf.* ह्युनिप्रह्ना नरेन्द्रेण कर्णान्द्रा इव शवकः । Śis. II. 88, where the word is used in both the senses. **इदानीमपि**—Even now, i. e. although revived.

राजा (सस्मितः)—Because the king knew that her bewildered condition was due to the action of love at the sight of her lover. For the effects mentioned in the śl. are also due to love affection; *cf.* Māl. Mād. III. 8.

अलीकृति—Falsely observing reserve or affecting modesty, has here the force of 'thou naughty or obstinate girl.'

P 68 कृतस्माकम् यथाकृते &c—In the Rat the King says—यो देवा प्रसादो न बद्धयन्ते । अतोऽपि पर &c—This is the usual expression marking the close of a drama (the Sans dramas always having a good end) This is called काव्यसंहार.

Sl 11 Another feature of the Sans drama is to enumerate good results attained in the stanza preceding the Bharatava'kye, cf. Rat. IV 21 स्वर्गोऽपि न &c—So in Rat देवी प्रीतिमुपागता

P 69 भरतवाक्यं—Lit The speech of the actor (भरत) technically called प्रज्ञप्ति It is a sort of stage direction. It refers to the concluding sl of a play containing an expression of good wishes put in the mouth of the chief actor, as a member of the dramatic party and not in the role of a dramatic personage, all acting being over or the Vākya enjoined by Bharata, the founder of dramatic art

Sl 12. This Sl occurs as the closing stanza of the Ratnavali also with some variations in the last two lines उद्दाम—दातु उद्दामानि उद्दामानि Prāda Tat growing unchecked, &c luxuriantly or abundantly, now see com वासव—A name of Indra It is variously derived as—वसो अपर दुःखम्, or वसवो देवा वसुनि रत्नानि वा अस्व रत्नानि, ज्येष्ठतत्त्वात् अण् (अ) being added to वस in the sense of possession (वसवे) Indra is the ruler of the firmament and the dispenser of rain Cf तव वसु विहीना मान्वाश्च मज्जातु Sak VII 34 इष्टा—as desired, &c timely and sufficient for the growth of corn इष्टे—By sacrifices, here इष्ट is used as a noun in the sense of इष्टि, त (त्) being added to यद् भवि (to form an abstract noun) त्रेविष्टा—The gods, see com प्रीणन—gratification, pleasure This is done by offering oblations to them in sacrifices cf इष्टाभोगान् हि वो देवा दास्यन्ते यज्ञपाविता । Bg III 12 and Sak स्वयं विनयज्ञो मन्त्रिण (स्वयं the gods & I) प्रीणयन् । VII 34

विद्या—Learned Brāhmanas, जमना ब्रह्मणो देय सस्फुरेद्भिज उज्ज्वले । विद्या यानि विपुलं त्रिभि भाविष उज्ज्वलः आकल्पान्त—Kalpa is the period of the duration of creation It extends over one thousand cycles of the four yugas स्थिरसंज्ञः—In the Rat we have समुपचितसुखं सगमं बद्धलेपा—see com, sticking hard to the mind, leaving a permanent impression on the mind बद्धलेप also is a kind of glue, so called because things joined by means of it remain stuck together permanently For't see Varā's Brh ch 57

APPENDICES

I

The Subhāshitas occurring in the Play*(The figures refer to the pages of this edition)*

- प्रविशन्ति वाङ्मना राजकुलं प्रायशो भूयाः । 8
 गुणैकक्षपातिनां रिपोरपि शुभाः प्रीतिं जनयन्ति । 11
 नास्ति खलु दुष्करं देवस्य । 15
 न खल्वविद्वद्भित्तिप्रितमधन्यैः प्राप्यते । 21
 प्रायो यत्किञ्चिदपि प्राप्नोत्युत्कर्षमात्रधाम्महतः । 30
 सदृशाः सदृशे रज्यन्ते । 38
 दुःखं याति मनोरथेषु तनुनां सङ्कुल्यमानेष्वपि । 34
 अतिदुर्जनः खलु लोकः ।
 वामे विधौ न हि फलन्त्यभिवाञ्छितानि । 55

II

The flowers and the trees mentioned in the play.

- अम्बोरु—A lotus, or water-lily in general.
 उत्पल—A lotus (*Nymphaea**) in general, refers to कमल (see Ragh. III 36), कुमुद, &c. 44.
 फदली—The plantain tree. 9, 21, 23, 27.
 कमल—A lotus (*Nelumbium Speciosum*) in general, क जलं अलनि (beautifies), or कपने इति what is desired owing to its beauty; from कम् and Unā. aff अल). 13, 14, 17, 18, 22, 55.
 कुबलय—A synonym of उत्पल as given in Amarak; generally means 'a blue lotus' 20
 तमाल—Name of a tree having a very dark bark and leaves but white flowers 13
 नलिनी—A lotus plant, a tank having lotuses in it. 17, 23, 26,
 नीलोत्पल—The blue water-lily (*Nymphaea cyanea*) 19, 36, 42.
 पद्म—A lotus. 16
 पद्म—A lotus, generally one blooming at sunrise, 2, 13, 17, 19, 20, &c.
 यकुल—Generally called Kesara, (*Mimusops Elengi*) 13
 वनपुत्रोद—Same as वनपूक. 44.

बन्धुव—An erect growing plant (*Pentapetes phoenicea*) has large flowers of a bright red colour which expand at noon; their juice is cooling and is used in some diseases. 13, 14.

मालती—A kind of jasmine (*Jasminum grandiflorum*) called मालती. 13, 26.

शिरीष—A fragrant but very delicate flower, also the name of the tree (*Mimosa sirissa* also called *Acaia speciosa*) 14

शोफालिका—A charming small tree (*Nyctanthes arbour-tristes*) the flowers have a delicious fragrance which is evanescent. 13, 14, 15, 17.

सप्तपर्ण } *Alstonia scholaris*. 13, 14.
सप्तपर्ण }

III

The Metres used in the Play, their Definitions and Schemes.



1. Sanskrit verse is regulated by quantity, and not, as in English, by accent. A पद्य (stanza) consists usually of four पादः (quarters). A पादः is regulated either by the number of syllables (अक्षरं), or of syllabic instants (मात्रा). When the पादः are all similar, it is called a समपद्य, to which type most of the metres conform. There are अर्धसम पद्य, wherein the first quarter corresponds to the third, and the second to the fourth, called respectively the odd (विषम) and even (सम) quarters. A third class comprises विषमपद्य, but these are very seldom used.

2. The vowels अ, इ, उ, ऋ and ए are short, and the rest long. The quantity of a syllable is determined by its vowel. A syllable with a short vowel is called लघु ('light'), and a syllable with a long vowel is called गुरु ('heavy'). But a लघु syllable is considered as गुरु if it is followed by an *anusvara*, or a *visarga*, or a conjunct consonant, or when it comes at the end of a पादः.¹

3. A set of three successive syllables is called a गण (foot). Marking a short syllable as — and a long one as —, the different गणः,² which are 8 in number, may be exhibited as follows — अ — —, ए — —, इ — —; अ — —; अ — —; अ — —, अ — —; and अ — —. In the definitions which are given below, a short syllable is indicated by the letter ल and a long one by ग.

4. The *Priyadarśikā* contains 49 *śloka*s in all, of which two only are in *Prākṛit*; and there are only seven different metres employed. So numerically and as regards the variety of metre, it is inferior to the other two plays. The *Ratnā* contains 7 *Prākṛit* stanzas and 78 in Sans. in 13 different metres, while the *Nāgā* has 123 stanzas in 12 different metres.

1 सानुस्वारश्च द्विष्यश्च विसर्गो च गुरुर्भवेत् ।
वर्णं सयोगपूर्वश्च तथा पादान्तयोगोऽपि वा ॥

2 आदिमध्यावसानेषु यस्मा यानि लाघवम् ।
भजसा गौतमे यानि मनो तु गुरुलाघवम् ॥

आर्षा—Def वरा षष्ठे षष्ठे द्वावश भावास्तथा नृदीयेऽपि । अष्टादश द्वितीये चतुषके पञ्चदश साऽर्षा ॥ This belongs to the class of metres which are regulated by the number of मात्रा or syllabic instants. The four padas contain respectively 12, 18, 12 and 15 मात्रा I 5, 8, II 5, 9, III 1, ०, 9, 12, IV 6, 7, Guf—III 8

उपजाति—Def [स्वादिन्द्रवज्रा यदि तौ जयौ म उपेन्द्रवज्रा जनजास्तनौगौ ।] अवन्तरोर्विरित्स्वप्नमानौ पादौ वक्ष्यातुपजानवरा ॥ इत्थं विलम्बास्तपि विभिन्ना भवन्ति जातिभिर्देव नाम । An उपजाति is a mixture of one or more padas of इन्द्रवज्रा [11 syllables, Scheme—न, न, ज, ग, ग], with one or more of उपेन्द्रवज्रा [11 syllables, Scheme—ज, न, ज, ग, ग], so as to form one stanza a mixture of other metres also, in this manner, is called an उपजाति. The student should scan and find out in each case whether a páda is in इन्द्रवज्रा or उपेन्द्रवज्रा

I 4, III 3

मालिनी—Def नममवदुतेव मालिनी मोगिलोके । 15 Syllables Scheme—न, न, म व, य The pause occurs after the 8th syllable II 8

वसन्ततिलका—Def उक्ता वसन्ततिलका तपजा जयौ ग । 14 Syllables Scheme—न, म, ज, ज, ग, ग.

I 10 III 2, IV 2, 4, 8

हारूलविक्रीडितं—Def ससंभेदंदि म सजौ सनतगा शार्ङ्गलविक्रीडितम् । 10 Syllables Scheme—म, स ज, स, न, न, ग The pause occurs after the 12th syllable This metre is very frequently used in this play

I 1, 3, 6, 7, 11, II 1, 3, 6, 7, 10, III 4, 5, 7, 10, 13, 14, 15, IV 1, 3, 9 11.

शिशिरिणी—Def रते रुद्रेष्णिका समस्तभलाः शिशिरिणी । 17 syllables Scheme—य, म, न, स, म, ल, ग. The pause occurs after the 6th syll IV 10

समधरा—Def श्रीर्मानो वरेण त्रिभुवनविभुगा सधरा कीर्तितेयम् । 21 syllables Scheme—म र म, न, व, य, य The pauses occur after the 7th and the 14th syllables This is the longest metre in ordinary use

I 2, 9, 12, II 2, 4, III 11, IV 5, 12.

NOTE ON THE GEOGRAPHY OF THE PLAY.

The scene of the play is laid at the palace of Vatsarāja in Kausāmbi, the capital of the Vatsa country. Vatsa is thus described in the *Kathāsaritsāgara*—अस्ति पत्त इति स्वानी देशे द्वौ-
पद्मानये। एतरेव निर्मितो पाया प्रसिद्ध इव स्ति ॥ Kausāmbi was a famous
and very flourishing city in ancient times and is mentioned in
the *Rāmīyana* of Vālmiki. The *Kathā*, thus describes its
grandeur—एतदीदृशस्तत्प्रसिद्धमस्यैव वर्जितः (II. 1. 6) Cf. also
Bst. I, 10. It was founded by Kusūmba (son of Kuśa), tenth
in descent from Purūravaś. In many Ceylonese books it is
named as one of the nineteen capital cities of ancient India. Its
decline began after the Christian era and its ruin was completed
in the Mahamadan times; and now it is represented by the
comparatively insignificant village of Kosam on the river
Gomuti, about thirty miles above Allahabad.

Anga—The kingdom of Anga was situated on the right
bank of the Ganges and to the south of Kausika Kachcha.
Its capital was Champā, also called Angapuri, Lompādāpuri
(after King Lompādā), Kaināpuri (capital of Kama) and
Mālini. According to Hiouen Tsiang it stood on the Ganges
about 24 miles west of a rocky island and is, therefore, con-
sidered to be the same as or situated very near the modern
Bhāgalpur.

Its capital, Kalingapur, was at some distance from the sea-
coast and was probably at Rājagṛha. See Reg. IV, 39.

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